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ISSUE 450

DOCTOR WHO MAGAZINE™

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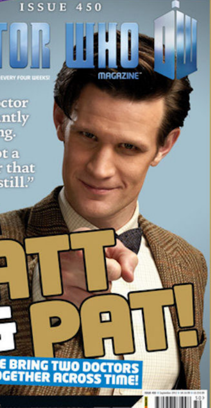

"The Doctor is constantly evolving.

He's not a character that ever sits still."

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ISSUE 450

DOCTOR WHO MAGAZINE

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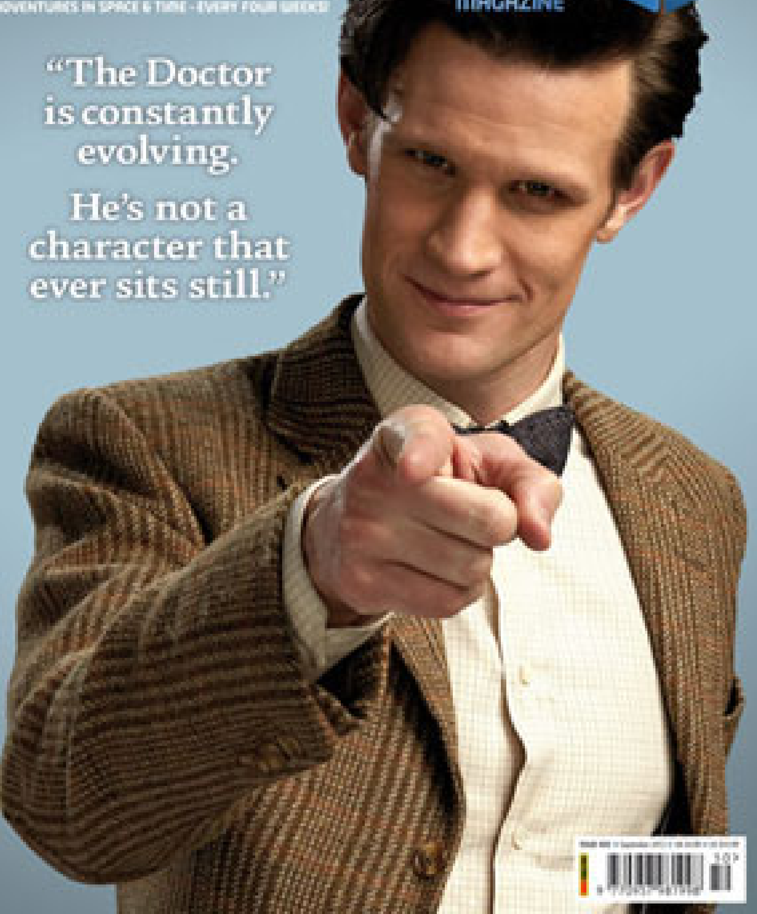

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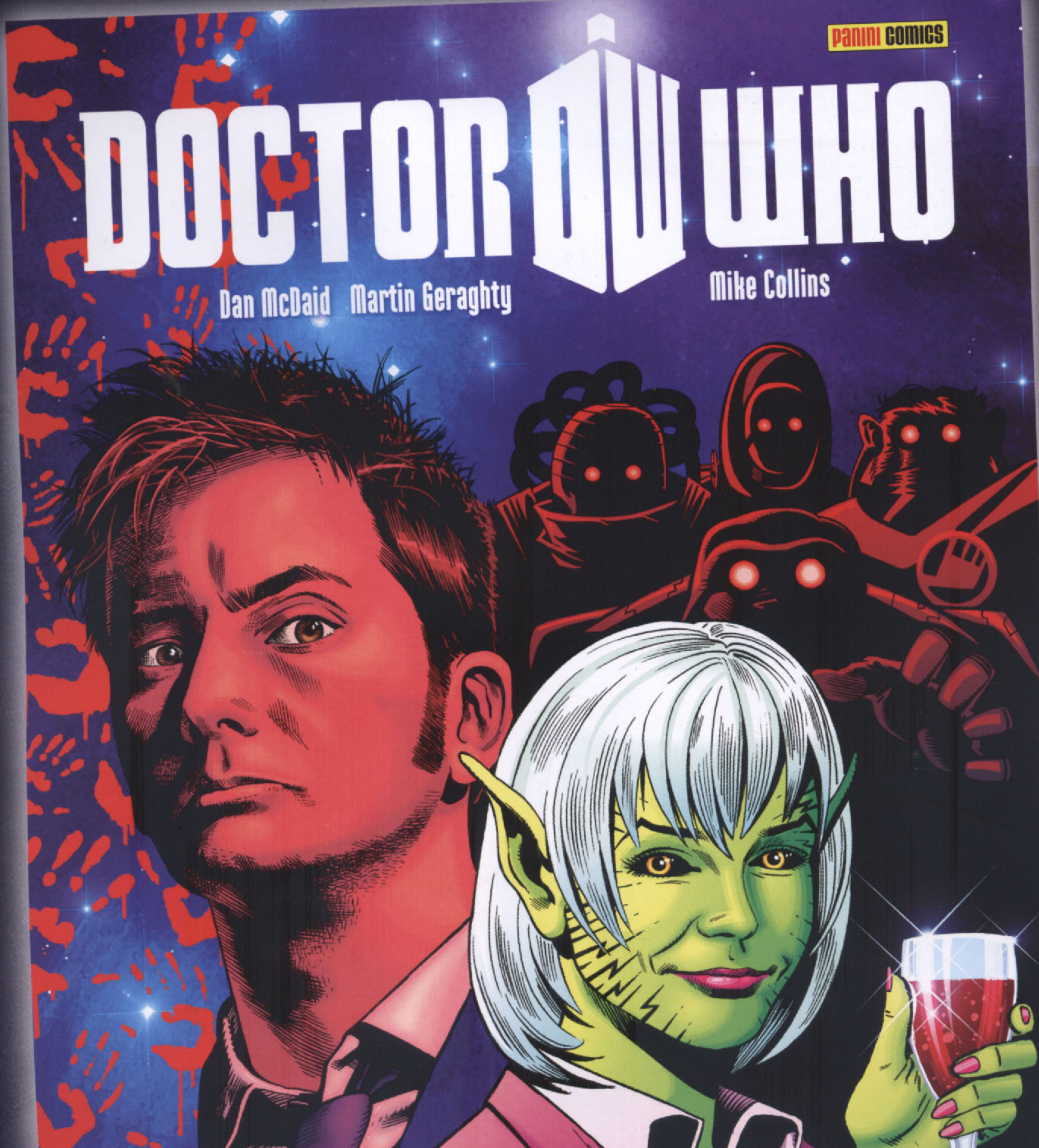
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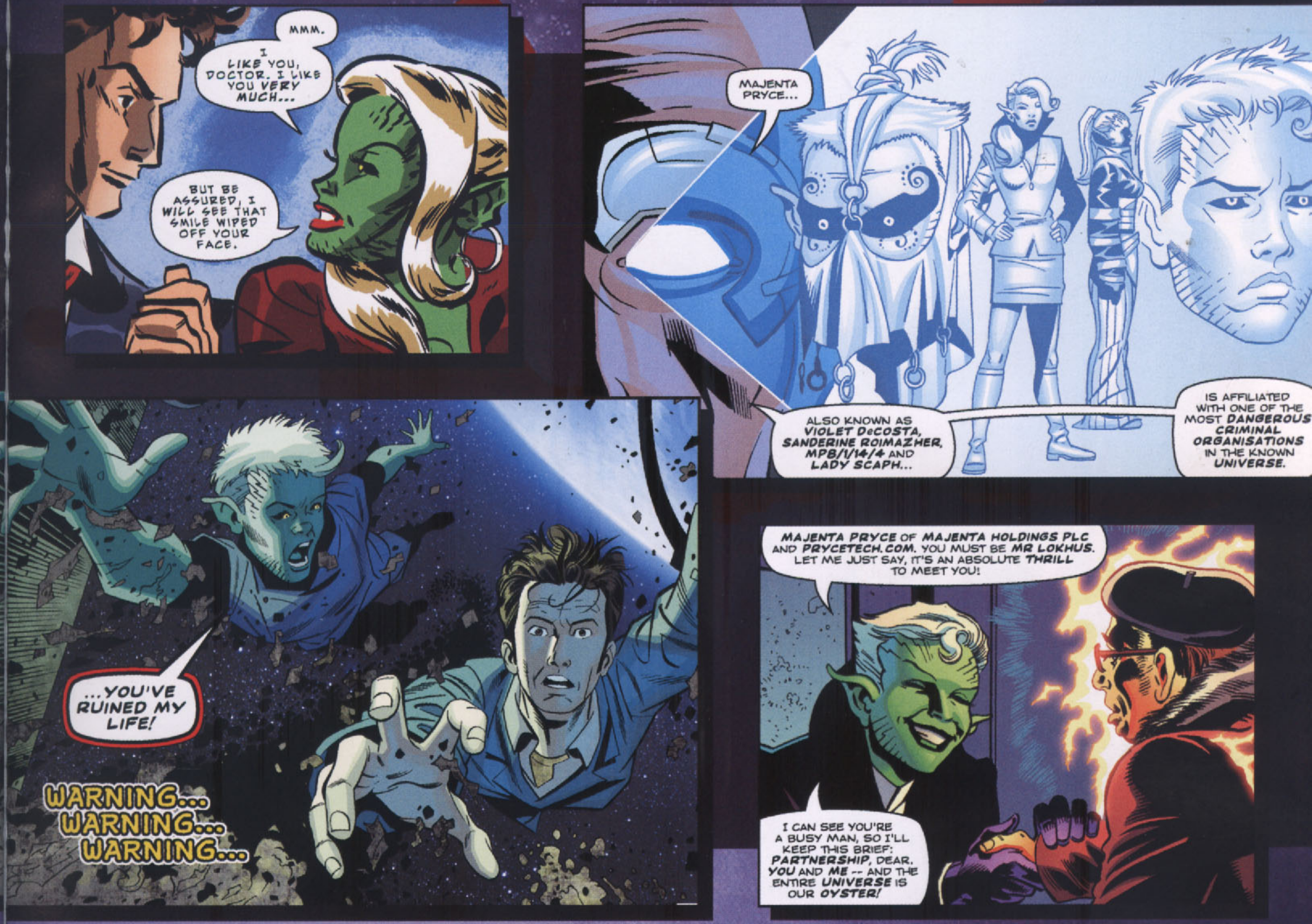
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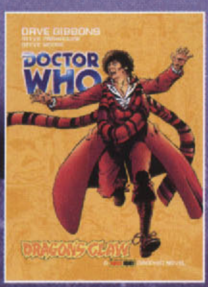
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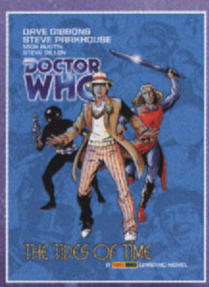
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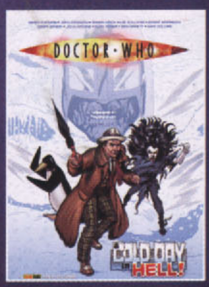
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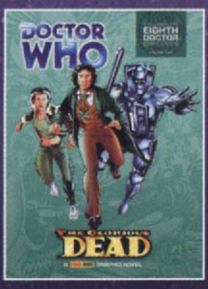
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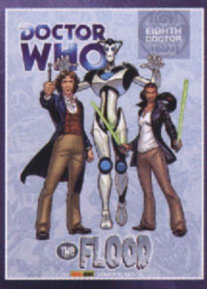
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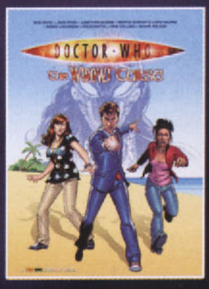
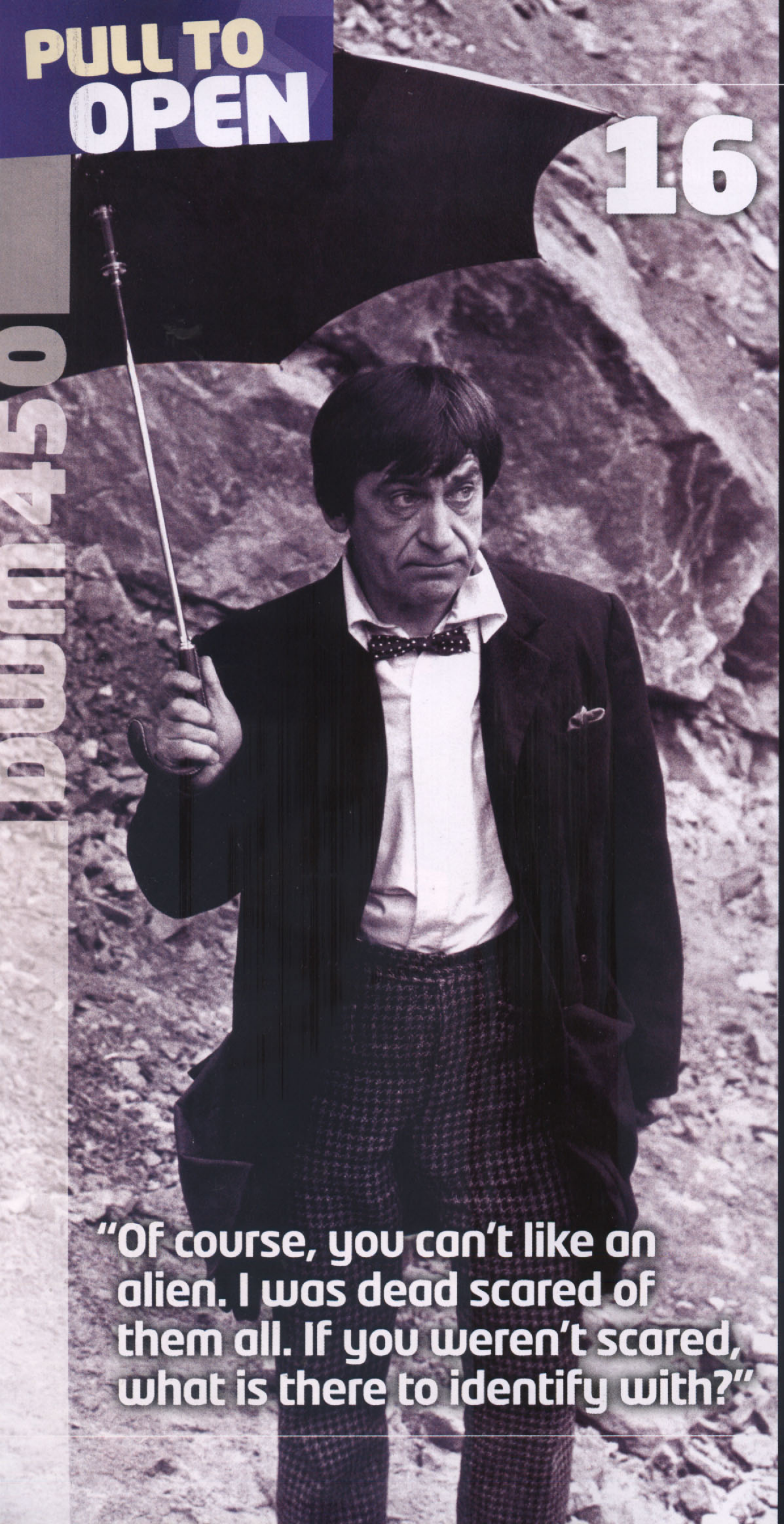
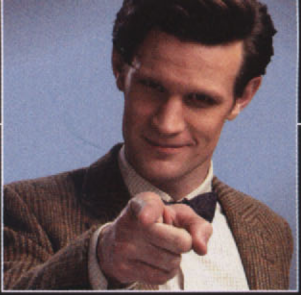




"Of course, you can't like an alien. I was dead scared of them all. If you weren't scared, what is there to identify with?"



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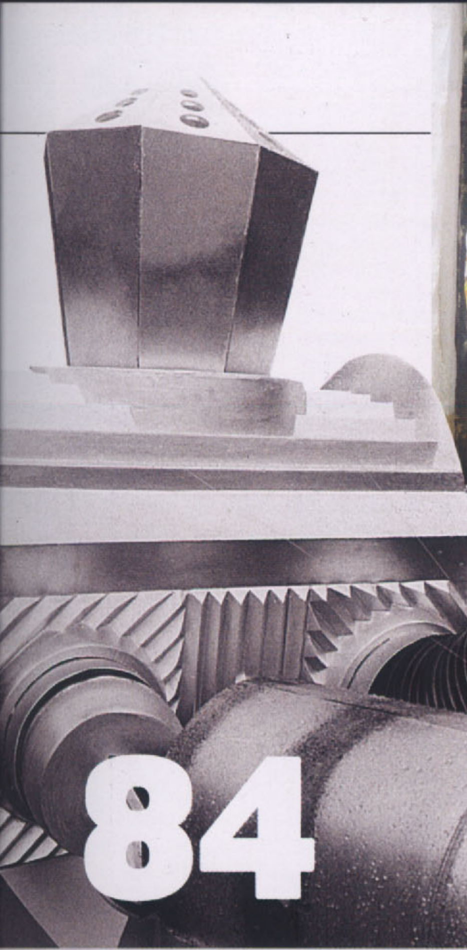
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LETTER FROM THE EDITOR

This issue has ended up having something of a Patrick Troughton theme, what with our *Fact of Fiction* on *The Two Doctors*, a *Countdown to 50* looking at *The Five Doctors*, a review of *The Krotons* DVD, plus our 'Matt and Pat' interview.

Troughton's Doctor remains a benchmark, of sorts, within *Doctor Who*. With all due respect to the brilliant William Hartnell, who played the role first, Troughton's portrayal does something entirely different from Hartnell's. In hindsight, William Hartnell's Doctor remains an oddity – a characterisation that none of his successors ever really tried to recreate. It was fantastic, of course, but he feels like a different man, somehow, from all of the other Doctors who came later.

Patrick Troughton, in effect, created the Doctor as we know him today. The boffin. The clown who would make his enemies think he was stupid, while he was, in fact, masking his own great intellect. With William Hartnell's Doctor there was never any suggestion that he wasn't a similar age to how he appeared – a man of about 60 or 70, perhaps. Patrick Troughton's Doctor creates the enigma of the Doctor – he tells us that he's lived for several hundred years, and yet he appears, outwardly, to be no older than his mid-40s.

In real life Patrick Troughton was something of an enigma too. He didn't give very many interviews, although **DWM** did speak to him twice, back in the 1980s. But he generally preferred to let his body of work speak for itself. It's perhaps rather appropriate – if ironic – that this most mysterious of Doctors should be the one whose body of work is least available to us now. As we've pondered a fair bit over the last few months, since last year's discoveries of two missing episodes, we'd give anything to be able to see stories like *The Power of the Daleks* again. Or *The Web of Fear*. All those wonderful lost adventures – but we can still conjure up the pictures in our minds, if we just put on the soundtracks and close our eyes...

But rather than dwelling on what we haven't got, just look at what we *have*: *The Tomb of the Cybermen*, *The Seeds of Death* and *The War Games*! Amazing stories, with a brilliant leading man. "Nobody in the universe can do what we're doing." Ah, magical. No wonder Matt Smith was so struck by Troughton's performance when he first put on that DVD.

Tom

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

This issue, Steven proves he can count to 14 (but the colour drains from his face as he goes along)...

So where are we? The TARDIS engines are roaring in the sky, but still a little distant – a few weeks to go till the Doctor returns. Yesterday, at a concert in Chiswick (oh, my life!) a nice man asked me how many episodes of the new series were now finished. I gave the sort of gulp that can silence an entire open air event, and cause a band to stop playing and check their sound equipment.

"None," I said. There were gasps, cries of despair and a woman fainted. Then someone's phone went off – but that always happens.

It's true, though. As I type this (7:51am, 6 July 2012) I'm on a train battling through the rain to Cardiff to attend the first dub of the series. That's when all the music and sound effects are added to the finished pictures, and for the first time, you see it all together. You see an actual episode of *Doctor Who*. Yes, in a few hours' time – I dearly hope – we will have actually *finished an episode*.

But what about all the others? There is a moment in the production of *Doctor Who*, a few months of gut-lurching terror, when all 14 episodes are at some stage of development.

So here's a rundown of exactly where we are – an update from the train in the rain. (Expect varying amounts of reticence, some slightly annoying hints, and bit of wrong-numbering.)

1 *Asylum of the Daleks*. Oh, you all *know* the title – we accidentally forgot to tell the BFI not to print it. Oh well! It's shot, and picture-locked (which means the edit is finished). The BBC Wales orchestra has expressed all of Murray Gold's inner torment and turned it up to eleven, special effects are being toiled over in the eerie, screen-lit rooms of the Mill, and I've just seen the new... never mind.

2 Shot, picture-locked, and I've seen all the special effects, but not cut into the show. And, oh, what effects! You will gasp and point and sing. You will sit in the Mill's viewing room and ask them to play one shot over and over because it's just TOO EXCITING – or is that just me?

3 Shot, picture-locked and in a few hours' time dubbed! Yes, this is the one that I'm going to see today! Yeah, you heard me, I'm going to see *Doctor Who* today and YOU'RE NOT. Nyer! (Oh, that was childish – sorry, won't happen again.)

4 Shot (bar a couple of extra scenes we're picking up later) but still in the cutting room. Oh, I do love this one, So unusual – I wonder what you'll all think – and with one of the best and most touching scenes we've ever shot. Beautiful writing!

5 Goodbye Ponds. Shot, picture-locked and weeping to itself on a hard drive somewhere. There are *emotions* in this episode, so this is a Murray Gold warning – he may kill you and dance laughing on your heart.

6 Merry Christmas! I've just handed in my fifth draft, not a frame has been shot, and we're still a month from production. Probably about 20 drafts from the end of the writing, obviously, but I'm trying not to think about that.

7 There are 22 pages on my computer. I've promised to finish it by the end of next week, so a little hug and a whisper of hope would be appreciated. Maybe a Kit-Kat.

8 There are, I am assured, about ten pages of this, on another computer, very far away from here.

9 Shot and being cut right now. There's an assembly (a rough edit of the episode) which I've seen and I think it's probably a classic already. And, oh, the sets for this one. Amazing! Michael Pickwoad has outdone himself. Prepare to shiver in terror, and gasp words along the lines of "Oh my goodness, is that a –?" ... never mind.

> **"I'm on a train battling through the rain to Cardiff to attend the first dub of the new series. Yes, in a few hours' time – I dearly hope – we will have actually *finished an episode!*"**

TO CARDIFF
WELCOME TO CARDIFF

Illustration: Ben Morris

10 Shot, and very nearly picture-locked. New director and new writer, and they've both nailed it first time out. Damn their talent, lock them in a shed!

11 Being shot RIGHT NOW! One week in, Dame Diana Rigg and daughter Rachael Stirling acting together in a Mark Gatiss script. You probably think that sounds like a combination of total insanity, and dear God, you're right! Mark, *what goes on in your mind?!* Don't you get scared in there, on your own? *Are* you on your own?! Are there goblins and laughing shadows and a mummified clown?

12 Fourth draft.

13 Two thirds of a script are humming and cackling and clanking on the writer's computer, which is in a distant land, and probably a little afraid. Though it's probably used to that.

14 Oh, for God's sake, what's happening with this one? I want an update RIGHT NOW! Who's writing it?!? ... Oh. Bugger.

Swindon. No, that's not a title (I don't think it would work, do you?), it's a place. My train just passed through it, and that means I'm about half-way to Cardiff. And since we've started shooting our eighth show (in production order) I've decided to believe that's symbolic – half-way to new *Doctor Who*!

At this point, typing away, I wondered if it would be too cheesy to lie and end on the words 'Oh look, the sun's just come out'. And at that exact moment, the train went into a tunnel...

Symbolism – just ignore it! DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Diana Rigg and her daughter, Rachael Stirling – stars of *Doctor Who* in 2013!

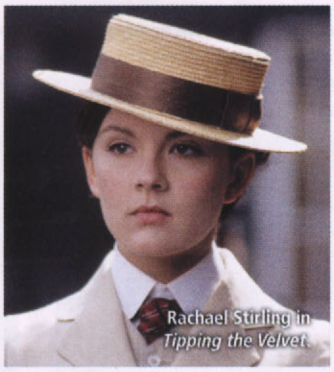
© REX

Dame and daughter to star in 2013 series!

As the *Doctor Who* production team gets ready to record Steven Moffat's script for this year's Christmas Special, recording is now well underway on the episodes to be shown in 2013.

"The fabulous **Mark Gatiss** has written two of his finest episodes for the spring run," executive producer Caroline Skinner tells **DWM**. "Both hugely exciting scripts – and they couldn't be more different from each other – the latest features **Dame Diana Rigg** and **Rachael Stirling** on screen together for the first time, as mother and daughter! What a treat!

"Next up is Steven's wonderful Christmas Special," says Caroline, "which, along with Mark's second episode, will be shot by **Saul Metzstein**. I'm currently sitting outside the Gare du Nord after Paris ComicCon reading Steven's script, whilst Brand Manager Edward Russell watches me, bemused, as I laugh, cry and sing carols. Yes, it's *that* good..." Saul has also directed two episodes for the 2012 series: the Western-themed Episode 3 written by Toby Whithouse and Episode 4, written by Chris Chibnall.


Rachael Stirling in *Tipping the Velvet*

"Talking of ComicCon," continues Caroline, "what a weekend. The reaction from the French fans was just delightful. A really lovely panel with Chris Chibnall, director Toby Haynes, and the one and only Murray Gold talking about their love for making the show. *Vive le Doctor*!"

Diana Rigg has an enviable career as an actress. Best known for playing the dynamic Mrs Emma Peel in quintessential 60s series, *The Avengers*, she starred opposite George Lazenby in his only outing as James Bond, *On Her Majesty's Secret Service*, in which she played Bond's love interest, Tracy. Other roles have included Lady Holiday in *The Great Muppet Caper*; Lady Dedlock in *Bleak House*; Helena in *Mother Love*; and Mrs Bradley in *The Mrs Bradley Mysteries*; and the 2007 stage adaption of Pedro Almodóvar's *All About My Mother*, which also starred Mark Gatiss.

Diana's daughter Rachael Stirling also enjoys a successful acting career. She starred as Nan in the BBC adaptation of *Tipping the Velvet*, with other TV appearances in *Hotel Babylon*, *Boy Meets Girl* and *Women in Love*. Her film work includes roles in *The Young Victoria*, *Salmon Fishing in the Yemen* and *Snow White and the Huntsman*. She recently guest-starred opposite Tom Baker and Louise Jameson in Big Finish Productions' Fourth Doctor audio drama *Trail of the White Worm*, released in May this year.

"What joy," says Rachael. "I am looking forward to the madness of *Doctor Who* enormously. Mark Gatiss has written a gift of a script and an on-screen relationship between Ma and I that is truly delicious. We have never before worked together because the offers have not been tempting, but when such a funny and original script comes through you know the time has come."

The episode entered production at the start of July with Bute Town in Rhymney near Cardiff standing in for the story's Yorkshire setting, with further scenes being recorded in the BBC's Roath Lock Studios.

The thirty-third series of *Doctor Who* begins on BBC One this autumn.

THIS ISSUE

Caroline John

Caroline John who played opposite Jon Pertwee's Third Doctor as assistant Dr Liz Shaw, passed away in June, aged 71. p8 ►

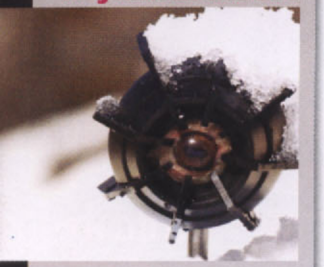
Extras of Death

The DVD extras for the forthcoming release of *The Ambassadors of Death* are revealed. p8 ►

Lost and Found

Big Finish reveals details of the final series of *The Lost Stories* audio dramas to be released in 2013. p9 ►

Asylum at the BFI



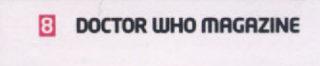
Asylum of the Daleks, the first episode of the new series of *Doctor Who*, will be shown at an advance screening at the British Film Institute on Tuesday 14 August at 6pm. The screening will include a question and answer session with showrunner Steven Moffat (who also wrote the episode), plus other members of the cast and crew. Tickets for the event went on sale to the public on 10 July from *www.bfi.org.uk*. Further advance screenings of the episode will be held from 23 to 25 August at the MediaGuardian Edinburgh International Television Festival – details at *www.mgeitf.co.uk*.

Lady Geek-Chic!

US company Her Universe has produced a range of licensed themed T-shirts catering for the female fan featuring characters and phrases from the *Doctor Who* universe. The three different designs feature River Song's high heels, Amy's time in the TARDIS, and Van Gogh's painting of the exploding TARDIS. The shirts cost $28.00 each and can be ordered direct from the Her Universe website at *www.heruniverseshop.com*.

Sonic Screwdriver Remote Control

An officially licensed, gesture-based remote control modelled on the sonic screwdriver used by the Eleventh Doctor will soon be available from The Wand Company. The device can be programmed with up to 39 remote control codes and can be used to control entertainment systems including TVs, iPod docks and DVD/Blu-ray players and will be available at an RRP of £59.95.



Caroline John 1940 - 2012

Caroline John in her first *Doctor Who* story, *Spearhead from Space*.

Actress Caroline John passed away on 5 June 2012, aged 71. Caroline played Dr Elizabeth Shaw opposite Jon Pertwee's Third Doctor in *Doctor Who's* seventh series in 1970. Despite appearing in only four stories during her original time in the show, Caroline has always been fondly remembered as a member of the *Doctor Who* 'family'.

Caroline would return to the role of Liz Shaw on several occasions. On television she made a cameo appearance as an apparition of Liz in 1983's 20th anniversary Special, *The Five Doctors*, and in 1993, for the 30th anniversary, she played Liz in the *Children in Need* Special, *Dimensions in Time*. Caroline also starred as Liz in the *P.R.O.B.E.* series of dramas written by Mark Gatiss and released on video by BBV in the 1990s in which she was joined by other *Doctor Who* stars, including Peter Davison, Colin Baker, Sylvester McCoy and Louise Jameson. More recently she provided readings of *Doctor Who* novelisations and contributed to Big Finish Productions' series of *Companion Chronicles* dramatised readings, playing Liz in several new Third Doctor adventures. Her final *Companion Chronicles* title, *The Last Post*, which was recorded in January of this year, is due to be released in October.

On the announcement of Caroline's passing, many *Doctor Who* luminaries expressed their thoughts via the web and social media. "Caroline was a brilliant actress and in her role as Liz Shaw, a tremendous co-star for Jon Pertwee in his first year as the Doctor," said current *Doctor Who* showrunner, Steven Moffat on the official *Doctor Who* website. "She was not just a sidekick, but a scientist in her own right and a match for the universe's number one know-all. The Doctor's companions should never be his assistants – they're the people who keep him on his toes, and that's what Caroline did. From everyone at the show, our thoughts go out to Caroline's family."

Sixth Doctor Colin Baker tweeted: 'Devastated to hear that the lovely, talented, wise and gentle Caroline John is no longer with us. So sad.'

Dalek voice actor, Nicholas Briggs recalled working with Caroline: "I met Carry many years ago while filming. She was the Detective Inspector and I was her assistant. We had such a laugh working together, and when we came to record a *Myth Makers* interview a few weeks later, we just couldn't stop giggling. She was a lovely lady who was always so much fun to be with, and even though she could enjoy a saucy joke or two, there was also something of a delightful prudishness about her."

Doctor Who audio producer David Richardson, who had worked with Caroline on *The Companion Chronicles,* also shared his happy memories: "Carry was the first assistant I ever saw in *Doctor Who*, and through meeting and working with her many times, she remained a favourite over the years. She was an accomplished actor, and the most lovely, warm person you could ever hope to spend time with."

Caroline's funeral took place in South West London on 20 June. She is survived by her three children, Daisy, Ben and Tom and her husband, Geoffrey Beevers.

Ambassadors DVD extras

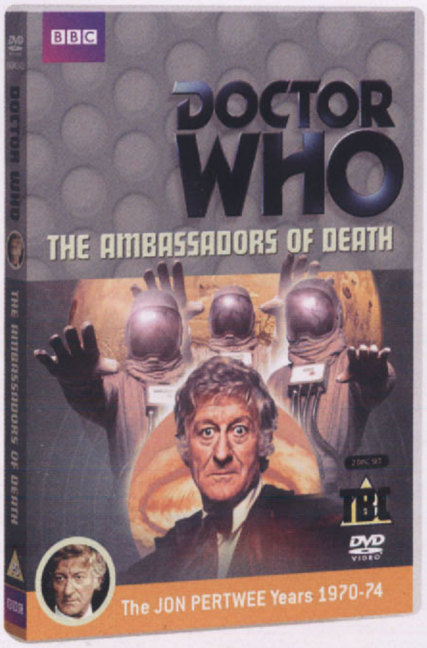
Full details have been revealed for the DVD extras on the forthcoming release of *The Ambassadors of Death*, the 1970 seven-part story starring Jon Pertwee as the Third Doctor, and Caroline John as Liz Shaw.

The DVD commentary, recorded on 5 November 2009, includes contributions from three cast members who, sadly, have since passed away: Caroline John, Nicholas Courtney (Brigadier Lethbridge-Stewart), and Peter Halliday (Alien Voices). Also featured on the commentary are Geoffrey Beevers (Private Johnson), director Michael Ferguson, script editor Terrance Dicks, stunt co-ordinator Derek Ware, and stunt performers Roy Scammell and Derek Martin. Toby Hadoke was on hand as moderator for the duration.

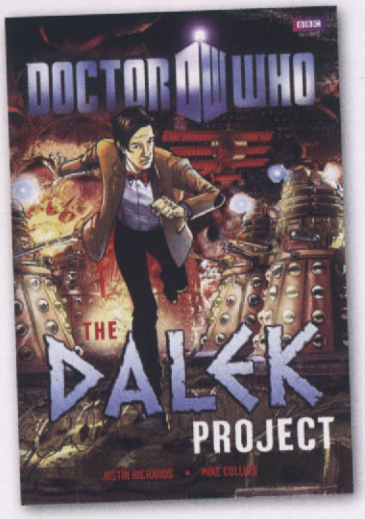
Mars Probe 7: Making The Ambassadors of Death is a new documentary that takes us behind the scenes of the serial and reveals the challenges that it presented to the production team. Contributors include Michael Ferguson, Terrance Dicks, Derek Ware, Roy Scammell and assistant floor manager Margot Hayhoe, with narration provided by Carl Kennedy.

Peter Purves presents *Tomorrow's Times – The Third Doctor*, the latest in the ongoing series which examines press coverage received by *Doctor Who*. Also included are the original BBC trailer for the story, a photo gallery, PDFs of the original *Radio Times* listings and subtitle production notes.

The Ambassadors of Death will be released as a two-disc DVD set from BBC Worldwide on 1 October 2012, priced £20.42.



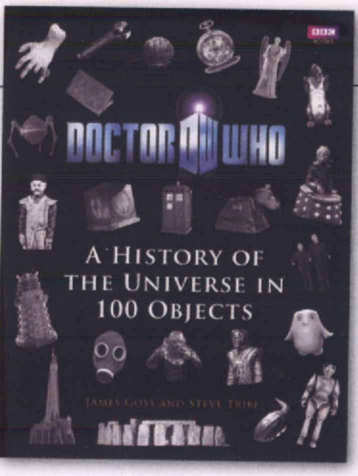
BBC Books - new titles



BBC Books has announced two new *Doctor Who* titles for publication in the autumn.

Published on 6 September, *Doctor Who: The Dalek Project* is a graphic novel in which the Eleventh Doctor arrives in 1917 during the First World War, and finds himself in a race against time. The novel is written by Justin Richards and illustrated by Mike Collins – the same team that collaborated on the 2010 book *The Only Good Dalek*.

27 September sees the publication of *Doctor Who: A History of the Universe in 100 Objects* by James Goss and Steve Tribe. "How do you convey the enormity and originality of the *Doctor Who* universe?" asks Albert DePetrillo, senior editorial director for BBC Books. "It seems impossible, but James and Steve's book is perhaps the best place to start. They've selected 100 items from the history of the show and used them to tell a huge, and hugely enjoyable, story. Peter McKinstry's stunning artwork helps make this the ultimate gift for *Doctor Who* fans."


DOCTOR WHO
A HISTORY OF THE UNIVERSE IN 100 OBJECTS
JAMES GOSS AND STEVE TRIBE

Doctor Who: The Dalek Project is priced at £14.99 and *Doctor Who: A History of the Universe in 100 Objects* at £20.00.

'Final' Lost Adventures to be dramatised on audio

Big Finish's *The Lost Stories*, audio productions of scripts devised for television but never made, will return in 2013 for a fourth and final season.

"It's been a hugely satisfying – and sometimes Herculean! – job reviving these previously lost adventures," says producer David Richardson, "but we feel that with these last four stories that the line will have run its course. These new tales are for the first three Doctors and, like the hugely popular *Farewell Great Macedon*, they'll be told with a mix of narration and dialogue.

"The first three stories all have a theme – they are all adapted from original paperwork submitted by Brian Hayles, who wrote *The Ice Warriors*, *The Seeds of Death*, *The Curse of Peladon* and *The Monster of Peladon*."

The series kicks off in September 2013 with a First Doctor story, *The Dark Planet*, which is six episodes long and has been adapted by Matt Fitton. This story is performed by William Russell (Ian) and Maureen O'Brien (Vicki), with guest stars John Banks and Charlie Norfolk, and is set on a world where light and dark are at war.

"It was an extraordinary experience to record this," says David. "The script feels so authentic to the era that Maureen was convinced she'd actually filmed it back in the 60s. She took quite some convincing that it hadn't actually already been made!"

The four-part Second Doctor story *The Queen of Time* will be released in October 2013, adapted by Catherine Harvey. It is performed by Frazer Hines (Jamie) and Wendy Padbury (Zoe), while Caroline Faber plays Hecuba – the titular Queen.

"This one finds the TARDIS landing in a realm ruled by a woman with a particular fascination for time," explains David Richardson. "Brian Hayles devised this one as a spin on *The Celestial Toymaker*, and there are indeed links between Hecuba and the master of toys and games..."

The Ice Warriors will return in November 2013 in the six-parter *Lords of the Red Planet*, a Second Doctor story which will be adapted by John Dorney. The series ends in December 2013 with *The Mega*, a Third Doctor tale that was devised by Bill Strutton, who had previously written *The Web Planet*. This six-parter is adapted by Simon Guerrier.

The latest *Lost Story*, *The Masters of Luxor* by Anthony Coburn is released next month by Big Finish. The six-part tale was originally planned to be the second ever *Doctor Who* story (see page 92).

Wendy Padbury (left) and Frazer Hines (right) with Caroline Faber star in *The Queen of Time*.

The Pirate Planet – on CD in October.

Return of TV Soundtracks

Further *Doctor Who* titles have been added to AudioGO's release schedule for this year.

Out in August is *The Lost TV Episodes Collection 5*, a 14-disc box set of the TV soundtracks for the Second Doctor stories *The Enemy of the World*, *The Web of Fear*, *Fury from the Deep*, *The Wheel in Space*, *The Invasion* and *The Space Pirates*, plus interviews and PDFs of the scripts.

Out in October is the TV soundtrack of Douglas Adams' 1978 Fourth Doctor adventure, *The Pirate Planet*, plus two box sets of previously released talking books. The first is *Dalek Menace!*, which consists of 15 discs featuring readings by Maureen O'Brien, Peter Purves and Jean Marsh of the Target novels *The Chase*, *Mission to the Unknown* and *The Mutation of Time*. The second is the 12-disc *Invasion Earth!* set with readings of *The Dalek Invasion of Earth*, *The Auton Invasion* and *The Dinosaur Invasion* read by William Russell, Caroline John and Martin Jarvis.

The TV soundtrack for 1979's *Destiny of the Daleks* is released in November, and out in December is *City of Death*, the following TV story. December sees the release of the last original Eleventh Doctor talking book to feature companions Amy and Rory. *Snake Bite* is written by Scott Handcock and is read by Frances Barber.

Comic Strip Guide

THE COMIC STRIP COMPANION
The Unofficial and Unauthorised Guide to Doctor Who in Comics: 1964 - 1979
Paul Scoones

The first part of the definitive guide to *Doctor Who* comic strips is set to be published in the autumn by Telos Publishing. The 500-page book is written by Paul Scoones and focuses on the Doctor's comic strip adventures from 1964 to 1979, covering the publications *TV Comic*, *Countdown*, *TV Action*, *TV Century 21* and the *Doctor Who* Annuals and Dalek books. Published in paperback on 30 September, *The Comic Strip Companion* is available to pre-order from Telos Books at *www.telos.me.uk*, priced £16.99.

Talking Daleks

Character Options is to release six new talking Daleks, each one from a different adventure with era specific sound effects and speech. The different models are from 1964's *The Dalek Invasion of Earth*, 1966's *The Power of the Daleks*, 1973's *Planet of the Daleks*, 1974's *Death to the Daleks*, 1985's *Revelation of the Daleks* and 2005's *Dalek*. Each Dalek is 5" tall and has an RRP of £14.99, or £89.94 for all six, and they are available to buy from 22 August. For more details see *www.forbiddenplanet.com*.

Doctor Who Adventures

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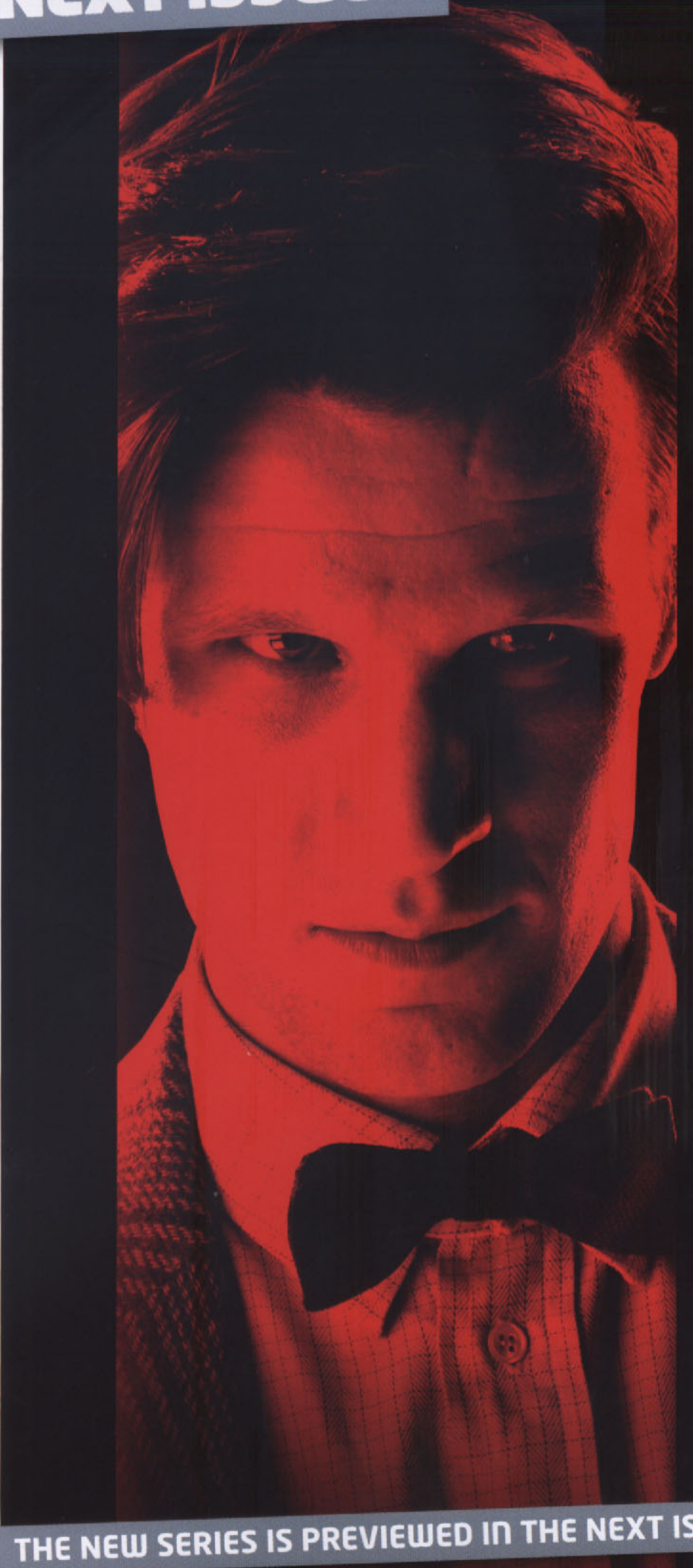
In *Doctor Who Adventures* issue 279, Matt Smith reveals what it was like to carry the Olympic torch, and there's a look at the Doctor's best sporty moments. There's also a Liz Shaw companion guide, Slitheen monster texts, and an interview with the Anti-Bodies. The magazine is in shops now, priced £2.60, and comes with free playing cards and *Monster Invasion* trading cards.

NEXT ISSUE...



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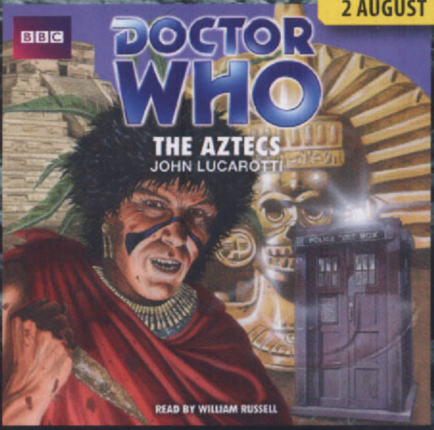
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BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Sam Hoare as Dickie and Matt Smith as Bert, in *Bert and Dickie*.

Going for Gold

■ BBC One's Olympic rowing drama *Bert and Dickie* starring **Matt Smith** as Bert Bushnell with **Geoffrey Palmer**, **Ron Cook**, **Alexandra Moen** and **Clive Merrison** aired on 25 July. **Karen Gillan** won gold at the Scottish Fashion Awards at Glasgow's Crowne Plaza hotel on 11 June collecting Fashion Icon.

Kingdom Honoured

■ **Jean Marsh** (*The Crusade*, *The Daleks' Master Plan*, *Battlefield*) will receive an OBE for services to drama. An OBE also goes to **Eddie Kidd**, who doubled as Midge in *Survival*, for charitable giving and an MBE to former **DWM** comic strip writer **Grant Morrison** for services to film and literature. On 3 and 10 June **James Corden** collected Drama Desk and Tony Awards for *One Man, Two Guvnors*, while **Steven Moffat** and **Mark Gatiss**' *Sherlock* picked up Critics' Choice Television Best Movie/Miniseries and Actor awards on 18 June. *My Gay Best Friend* with **Louise Jameson** and **Nigel Fairs** won the Brighton Fringe Festival Argus Audience Choice Award. *My Gay Best Friend* will be performed again at Arundel Jailhouse on 19 August.

The *My Gay Best Friend* team with their Argus award.

Chris' Blackout

■ BBC One aired *Blackout* (retitled from *The Fuse*) starring **Christopher Eccleston** from 2 to 16 July, in which he played Daniel Demoys opposite **Dervla Kirwan** and **MyAnna Buring**.

Father Arthur

■ **Arthur Darvill** plays town priest Paul Coates opposite **David Tennant**'s DI Alec Hardy in forthcoming ITV1 eight-part drama *Broadchurch* about a small community becoming the focus of media attention, written by **Chris Chibnall** and filming in Portishead from August to November. Produced by **Richard Stokes** and directed by **James Strong**, it includes *The Eleventh Hour*'s **Olivia Colman** as DS Ellie Miller and likely broadcasts in January. Darvill also plays Parry in *Our Boys* at London's Duchess Theatre from 26 September to 15 December (tickets via *www.nimaxtheatres.com/duchess-theatre/our_boys*).

Minister Tennant

■ Recording commenced in London during June on Paula Milne-scripted BBC Two three-part political marriage drama *The Politician's Husband* starring **David Tennant** as senior Cabinet Minister, Aiden Hoynes. Also on Two, David narrated the final series of *Twenty Twelve* from 9 to 23 July and featured in *Shakespeare Uncovered: Hamlet* on 14 July. David was *Radio Times* cover star (16 to 22 June) for *True Love*. He's no longer in Radio 4's *The Gobetweenies* and the character that he played, Joe, is now being played by a Ganger (**Mark Bonnar**).

Barrowman's Bum

■ "With tush tightly-toned, cheeks firmly clenched and a big smile on my face, I'm thrilled to be awarded the accolade," **John Barrowman** pronounced on being named Wizard Jeans Rear of the Year at London's Dorchester Hotel on 27 June. He guest hosts ITV1's *This Morning* on 27 July and 3 August.

Tate Official

■ **Catherine Tate**'s Nellie Bertram becomes a series regular when Season Nine of NBC's *The Office* commences on 20 September. Her Eva Braun and regretful Edith Piaf featured in Sky Arts 1's *Psychobitches* on 21 June.

The Invasion

■ **Peter Davison** was Richard Lyons in Radio 2's *Welcome To Our Village, Please Invade Carefully* by **Eddie Robson** (retitled from *The Resistance*) on 5 July, which also featured **Don Gilet**, while 13 June recording attendees included **Andrew Cartmel** and **Ben Aaronovitch**.

Friends Reunited

■ "I'm so thrilled to be working with **Piers Wenger** again," newly appointed Channel 4 Deputy Head of Drama **Beth Willis** told the press. She takes up her post in September.

Brian Hibbard as Kellior.

Moviewatch

■ **Noel Clarke** appeared on *Sunday Brunch* and *Daybreak* promoting his current movie *Storage 24*. **Frazer Hines** introduces screenings of his 1958 Children's Film Foundation picture *The Salvage Gang* plus **Roberta Tovey** in 1966's *Operation Third Form* at London's NFT1 on 21 July. *Doctor Who* audiobook author and **DWM** contributor **Jason Arnopp** wrote/executive-produced horror film *Stormhouse*, released on UK DVD on 7 July. He script-edits urban drama *The Man Inside* starring **Michelle Ryan** and **David Harewood** arriving in UK cinemas on 27 July.

Quickies

■ The final **Douglas Adams**' *The Hitchhiker's Guide to the Galaxy Radio Show Live!* at Edinburgh Playhouse features **Neil Gaiman** as the Voice of the Book (21 July). **Toby Haynes** directed *Wallander: An Event in Autumn* with **Sarah Smart** as Anne-Brit Hoglund (8 July). BBC Four broadcast *Julius Caesar* with **Adjoa Andoh** as Portia (23 June). **Julian Bleach** reprises Niccolo Machiavelli in *The Borgias* Season Two on Sky Atlantic (from 21 July).

Obituary

■ **Brian Hibbard**, who played Keillor in *Delta and the Bannermen*, died on 17 June aged 65. **George Murdock**, who played the Preacher in the *Torchwood: Miracle Day* episode *Dead of Night*, died on 30 April aged 81. **James Grout**, who played Ian in Radio 4 mockumentary *Whatever Happened to... Susan Foreman?*, died on 24 June aged 84. DWM

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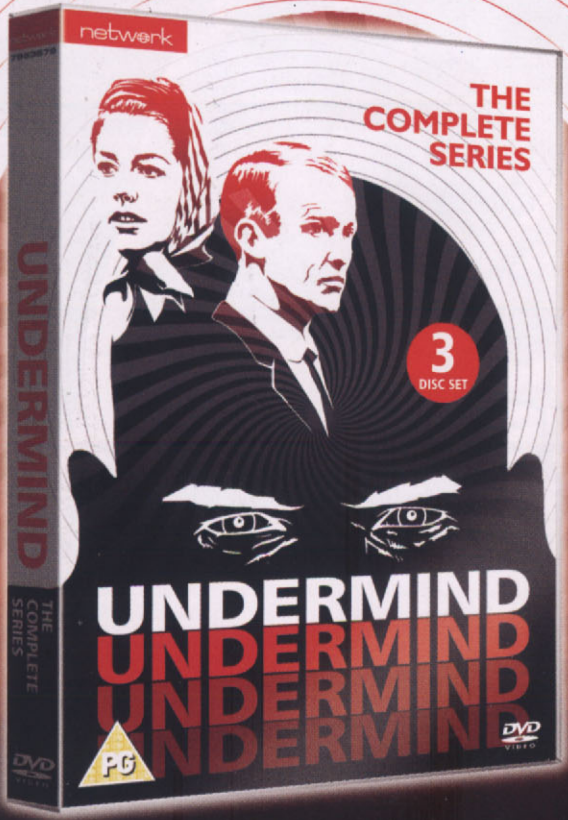
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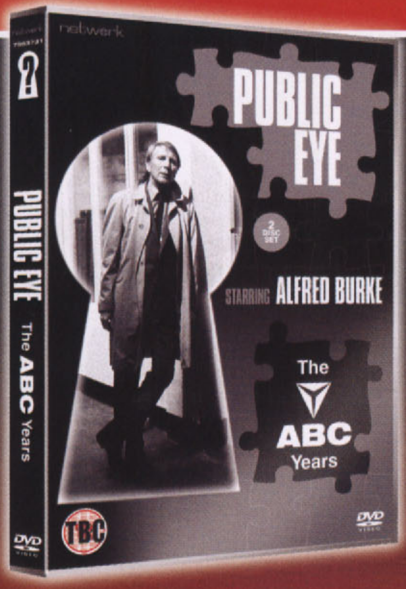
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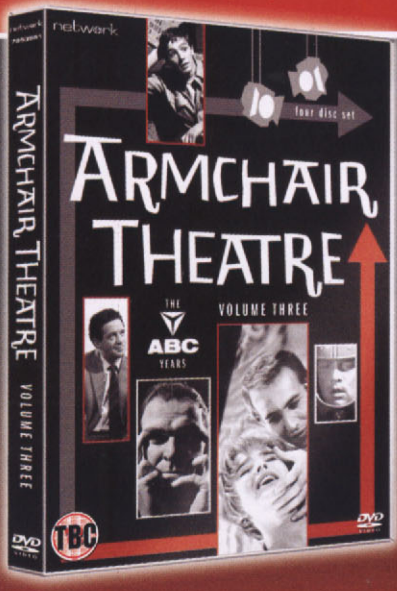
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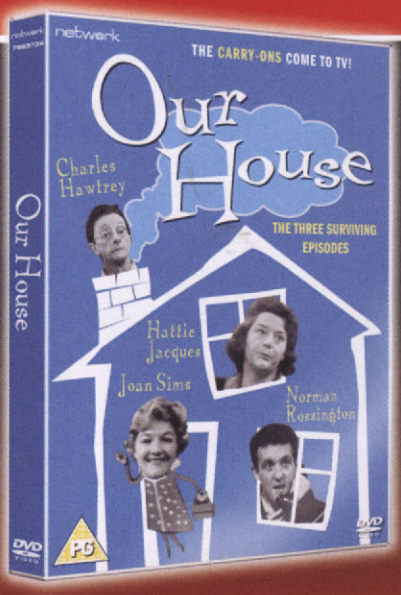
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GALAXY FORUM

Tributes to Caroline John, more info on DVD information subtitles, and terrific talking books... it's your letters!

We open this issue's *Galaxy Forum* with a selection of some of the letters we have received in reaction to the sad news of the passing of Caroline John, who played companion Liz Shaw opposite Jon Pertwee's Doctor...

CAROLINE JOHN

I first met Carry when she recorded the linking narration for *Doctor Who and the Silurians*. As we worked together and became friends over the next six years, I found her to be one of the kindest, gentlest, most generously spirited people I knew. Spending time with Carry was always a pleasure. As well as more linking narration she read the novelisations of three of her TV adventures. She was a diligent student of her text, and always came immaculately prepared with characterisations and motivation. "I thought I might make him a Brummie," she would say with a mischievous twinkle. Then she'd do a little bit and enquire, "What d'you think?" Last year, it was the wish of Elisabeth Sladen's family that Carry should read the audio version of Lis' autobiography. In spite of her illness, Carry agreed, and made a beautiful recording. At the time we were all still reeling from Elisabeth's passing, and at times the studio sessions were emotionally charged. The end result stands as a testament not only to Elisabeth, but also to Caroline John herself. She was a wonderful asset to the *Doctor Who* world, and will be sorely missed.

MICHAEL STEVENS AUDIOGO

Other than friendship, charm and a couple of really nice dinners in Richmond, my biggest memory of Caroline John was her amazing generosity – not just to people she knew but to so many young actors and actresses. Many people in the business are kind and helpful, but few take the time to really mentor and support these young performers, following up communiqués and meetings, always ensuring they had the best advice and generous amounts of time crafting their careers. Because that was what Caroline did – she loved acting and she loved actors and she really, really cared about the whole industry. As a friend, I will miss her at conventions and suchlike. But as a person, the acting world will miss her more than it probably realises. Most of all though, the love and admiration she had for Geoff, Tom, Ben and Daisy was inspiring.

GARY RUSSELL EMAIL

I was sad to learn of the death of Caroline John at the age of 71. We mostly remember Caroline for playing Liz Shaw, but I also remember her as Madame Salvadori in Big Finish's *Doctor Who* audio drama *Dust Breeding*. She created such a different and brilliant voice for that part. She was a talented actress and a very nice person.

STEPHEN BROOME EMAIL

STAR LETTER

In the early 1990s, Carry John had never been to a *Doctor Who* convention. In fact, she was convinced that Liz Shaw (and therefore herself) wasn't particularly liked by fans. The gang and I who were organising the Manopticon 3 event at Manchester Town Hall decided that we *had* to convince Carry to attend – we all knew how brilliant she'd be! Over several months, my mate John wore Carry's understandable reluctance down through a series of encouraging letters, and she eventually agreed to attend. I can still recall standing at the back of the main hall, waiting for the moment when she'd be announced as our secret surprise guest. Carry was trembling like a leaf – I held one hand, my friend Lisa held her other. Then the roar from the crowd of 650 fans went up, and Carry started her walk down the central aisle of the hall. A battery of camera flashes went off. By a third of the way down the aisle, her back had straightened up and she was waving. By the time she got to the stage, she was posing for the cameras like a supermodel. Carry was right: she wasn't *liked* by fans. She was loved.

PAUL CONDON EMAIL

It's heartbreaking that another member of the *Doctor Who* family has left us. I met Caroline once at a Regenerations convention in Swansea, and found her to be a very warm and friendly person – it felt like a genuine pleasure for her to meet her fans, and for me, the feeling was very much reciprocated.

ANDY LAMBERT EMAIL

I have just learned of the sad news of Caroline John's death. I loved her portrayal of Liz Shaw, she was my favourite companion from my favourite season of *Doctor Who*. I always felt that she didn't get long enough in the role. She set an early precedent that in years to come would have the companion questioning the Doctor and not just be someone to pass him his test tubes and tell him how brilliant he is. She was an important figure in *Doctor Who*'s history and I'm very grateful she was in it.

KATE GRIFFITHS EMAIL

This year and last year have been the worst for *Doctor Who*. So many losses in this wonderful imagining, shared by so many. Caroline John is one of a long chain of actors and production team members who have been lost in that mysterious beast that only the Doctor can always defeat... time! She will be sorely missed.

NOEL WHITEHALL EMAIL

Another sad day in the world of *Doctor Who*. Caroline John has left us to travel on to the ends of the universe. I had the honour of meeting this wonderful

TEXT IN!

Message us from your mobile!

- **DAVID PERRY** If men are from Mars and women are from Venus, does that mean that the Third Doctor used to fight like a girl?
- **CORPORAL BELL** Family illness, holiday postponed. Then read Baxter's 'Four Yorkshiremen' *Dr Whoah* and laughed my pants off. Thank you.
- **ROB A** I'm standing in the middle of the Rollright Stones. No Ogri. I really fancy a sausage sandwich, though.
- **STEVE HARDY** Looking forward to *Greatest Show* on DVD. Ian Reddington's Chief Clown is one of the creepiest villains in the series' history!
- **ANDREW BADLEY** So the Time Team reviews *The Idiot's Lantern* in an issue of **DWM** that comes out on the Jubilee weekend. Coincidence, or Moffat-esque pre-planning?
- **JANE P** I loved Toby Hadoke's new one-man show. A must-see for any fan!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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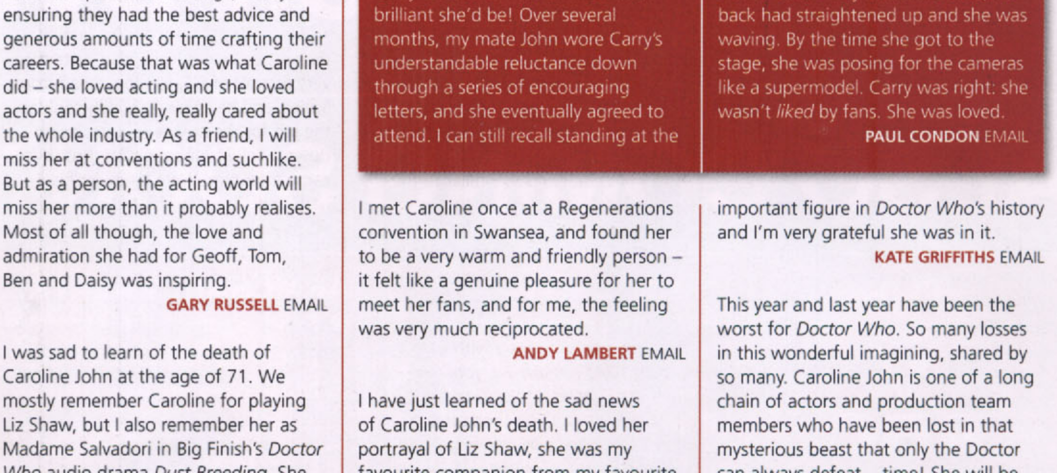

DOCTOR WHOAH! by baxter
Terrible confusion as Matt Smith passes on the Olympic flame...
EH? I THOUGHT WE ONLY DID THIS MULTI-DOCTOR STUFF ON ANNIVERSARIES!?
TA VERY MUCH, MATEY! ALLONZ-Y!

woman when she did a signing at a store I was working at a few years ago, making sure she was okay for drinks and lunch. She was very flattering to me the whole day, about how I looked and what I was wearing. My head was as big as the sun. She was *fantastic*, and she certainly brought sunshine into my life that day, I will never forget. Bon Voyage, sweet Caroline.

SIMO BENNETT EMAIL

I'm sure a thousand things will be sent to you about Caroline John, but she just had the nicest, friendliest, sweetest, warmest smile.

KEN KIETYKA CHICAGO

DWM presents a tribute to Caroline John beginning on page 26.

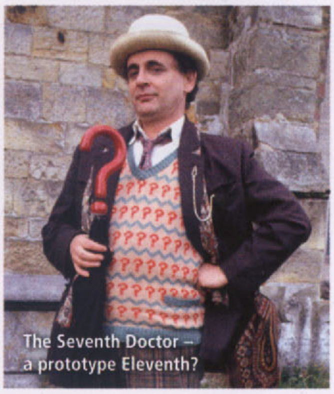
SEVEN PLUS SEVEN

Having been a reader of **Doctor Who Magazine** since issue 1, it is only now that I am compelled to write in to the mag. The reason for this rude awakening from my long slumber? It was, of course, Jonathan Morris' excellent *49 Up* article in **DWM** 449.

I have read many books and articles about the show over the years, but Mr Morris' take on everyone's favourite show was fresh, unique and very insightful. In that seven-page article I was transported on the 49-year journey of the show, its highs – as well as its many lows. What it also tells us is the importance of making the show for the general audience and not just the fans, something we all-too-often forget, but thankfully Messers Davies and Moffat *et al* are very much aware of this.

So for all the forum mutterings, the frustration at having the TARDIS windows the wrong size *etc*, let's just be thankful that our show is still on the BBC on Saturday nights, and is a huge hit approaching its 50th birthday. Long may it continue – well at least for another seven years, so that I can look forward to Jonathan Morris' *56 Up* article in **DWM** 521!

BUKHTAWAR DHADDA DERBY



The Seventh Doctor – a prototype Eleventh?

SEVEN/ELEVEN MYSTERIES

I was slightly shocked by the results of the 'Favourite Doctor' category of the **DWM** Awards (**DWM** 448). It wasn't that Matt Smith had won – he's an excellent Doctor – but Sylvester McCoy was somehow placed in an utterly pathetic ninth place! I find this odd, as I've always regarded Matt Smith's character as an extension of Sylvester McCoy's. In **DWM** 447, Steven Moffat said "The Doctor's lies are based on an imperious assumption that he's cleverer than anyone else." Now, if that wasn't the reason that the Seventh Doctor manipulated his companions and his allies, I would be very interested to find out what was! Both Doctors keep their friends in the dark about their plans. Both have complicated masterplans which we know nothing about. What's more, the scene in *The God Complex* where the Doctor is forced to destroy Amy's faith in him is so similar to the one in *The Curse of Fenric* that I'm surprised anyone can vote for the Eleventh Doctor but not the Seventh!

GUY ADAMSON EMAIL

LASH UP

Regarding the interview with Glen McCoy (**DWM** 448), everybody does *not* hate *Timelash*. *I* like *Timelash*. Whatever production shortcomings it may have, it has two things going for it:
1) Colin Baker
2) A boatload of imagination.

And that's all it needs to make it not just worthwhile, but better than just about any episode of any other sci-fi TV show. C'mon, people! It's got a great villain who's human on his right side and dinosaur on his left! Where else on TV can you see this kind of stuff? All you fans out there, stop listening to 30-plus years of negative talk and start looking at the Sixth Doctor's era with fresh eyes. You may be pleasantly surprised to realise you're having fun. *Timelash* is great! Embrace the joy!

ROB BILLERA NEW JERSEY, USA

NOTEWORTHY!

It was lovely to see such a nice article in **DWM** 449 about one of the DVD range's less talked about features – the Production Information Subtitles (or PIS as we call them in the trade!). Amongst a great many firsts that we can lay claim to, the *Doctor Who* DVD range was the first archive TV release in the UK to feature PIS, an idea that I shamelessly stole from the US DVD release of *The Abyss*.

Whilst it was great to read about how the PIS have been developed under Martin Wiggins' sterling leadership, I was saddened that, aside from being namechecked in the story list, no mention was made of Richard Molesworth's huge contribution to the range. I asked Richard to write the very first set of PIS, for *Spearhead from Space*, and he single-handedly took on the job for the next few years, laying down a solid foundation for those who came after him. Were it not for his hard work in establishing the PIS as an indispensable part of the DVD range, I fear **DWM** would have been short of a feature last month…

STEVE ROBERTS LONDON

John Nathan-Turner.

REMEMBERING JN-T

Having just read *On This Month: 10 Years Ago* in **DWM** 449, I was shocked to read that John Nathan-Turner had passed away on 1 May 2002. I've heard people talk about him on the DVD features, and I know that he was very passionate about the show, even if the BBC didn't share his enthusiasm. It's sad that he never got the opportunity to see the relaunch of the series he loved so much, which only went into production some two years after his death, nor even to see the popular DVD range going from strength to strength. I'm sure he'd be so proud of the people involved in getting the programme back on the BBC and making it a flagship show, and the fans old and, like me, new ►

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@BrettPritchard1** Wow! Just opened up **DWM** 449 to see pics of Matt in his awesome new get-up! Cool! Oh and er, Jenna looks great too. Obviously.
- **@Jam_Jar_Lurker** I predict that the mysterious and exciting title for Episode 2 is *Crocodiles on a TARDIS*.
- **@zombietardis** Tomb. Cybermen. Troughton's laced fingers. Jamie's kilt. Victoria's hair and curves. Friday night. Fantastic.
- **@abby_queenofall** Loving the *Infomania* article by Nicholas Pegg – especially as he mentions one of my fave episodes, *State of Decay*.
- **@mikeliddle** Excellent *49 Up* article in the new **DWM**. Even as a 30-year fan of the show I learnt some new things!
- **@AlexRomeo** I was having a very stressful day, so I ran a hot bubble bath, lit a candle, got in and read the whole of **DWM**. Now I feel a lot better.
- **@EddieRobson** Only just realised that Andrew Garfield is that bloke out of *Daleks in Manhattan*.

Add #dwmgalaxy to your Tweet, if you want to be included in the next issue...

The Tenth Doctor – exterminated by a Dalek in *The Stolen Earth*!

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM

I've just watched the DVD of the very first Dalek story and was amazed to see Ian Chesterton being shot by a Dalek and surviving! Is this the only occasion where someone lives to tell the tale after being 'exterminated'?

ADRIAN PORTER EMAIL

DWM REPLIES: Well, Adrian, the vast majority of individuals who are unlucky enough to fall victim to a Dalek gun blast drop dead within seconds, pausing only to let out a blood-curdling scream, and maybe flap their arms around in agony. However, there are some exceptions.

As you point out, the first time we ever see a Dalek fire its weapon is in the 1963 episode *The Survivors*, when Ian Chesterton gets zapped. Fortunately, the Dalek intends only to temporarily paralyse his legs, and Ian soon makes a full recovery. Later in the same story, the Thal Kristas receives a full-on blast, but continues to fight despite his injuries.

The antibody creatures in 1974's *Death to the Daleks* were unharmed by Dalek firepower, but this could be because the Daleks had been forced to substitute machine gun weaponry for their usual deadly death rays. The robotic Movellans in 1979's *Destiny of the Daleks* could withstand 'extermination' too, as, eerily, could Dracula, Frankenstein and the Grey Lady in 1965's *The Chase*.

In 1985's *Revelation of the Daleks*, assassins Bostock and Orcini were both on the wrong end of a Dalek ray but continued to live – for a short while at least. Bostock was initially shot in the arm before finally being polished off with another blast, while Orcini had his artificial leg blown off before he detonated a bomb.

Even the Daleks' creator, Davros, has survived 'extermination'. Shot at point-blank range in 1975's *Genesis of the Daleks*, the support systems in his chair kept him alive but in suspended animation for many years.

However, it's the Doctor himself who holds the record for surviving Dalek assaults: his legs were paralysed for a short while in 1973's *Planet of the Daleks*; a Dalek blast triggered a partial regeneration in 2008's *The Stolen Earth*; and in 2010's *The Big Bang*, he was apparently killed by a stone Dalek (although the blast was less lethal than it first appeared). No wonder, then, that he remains the Daleks' most feared opponent!

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Stuart Humphryes presents a moving tribute to the late Caroline John in this compilation of clips of the Third Doctor's assistant, Liz Shaw. Search YouTube for: **Babelcolour Liz Shaw**

An entertaining fan-made video, parodying the song *Tik Tok* by Ke$ha to clips from the last series of *Doctor Who*. Trock on! Search YouTube for: **Ke$ha Tick Tock Doctor Who**

The Green Cross code
Splink

Jon Pertwee teaches the kids of the 70s how to cross the road safely, in this public information film, which features the most useless mnemonic of all time! Search YouTube for: **SPLINK BFIfilms**

An extraordinary timey-wimey video in which a 12-year-old *Doctor Who* fan interviews his 32-year-old self. Search YouTube for: **Conversation self weepingprophet**

Tom Baker *is* the Doctor... and he wants to sell you a pension plan! Marvel at this series of TV ads, first shown in New Zealand in 1997. Search YouTube for: **Tom Baker New Zealand**

◄ for embracing the latest regeneration of a British classic.

MIC BEST EMAIL

I had to pause for thought at the small John Nathan-Turner retrospective in **DWM** 449. I know there have been times when his work has been unpopular but to me the man was a genius! He started off bringing in soapy elements and a youthful Doctor, the influence of which resonates forward in time to 2005 and beyond. He was a true pioneer, and like all pioneers, someone who perhaps we can only truly appreciate long after the event.

ANDREW BUCKLEY KEIGHLEY

BARBARA RIGHT?

Re: *The Fact of Fiction* in **DWM** 448. Unfortunately Alan Barnes' 'clear as day' memory of *The Armageddon Factor* is perhaps a little askew. Barbara Dickson's *January February* wasn't released until early 1980. Perhaps he could watch the story with Blondie's *Heart of Glass* in the background?

Sorry to be picky (I bought both singles – at ages 10 and 9 respectively!)

MICHAEL LEACY GRAVESEND

CRASH COURSE

I'd like to take this opportunity to thank all the team at *The Crash of the Elysium*, Ipswich, for making my visit so enjoyable. This production was top-class and well-performed. I felt like I was in my very own adventure, and I even got goosebumps when the *Doctor Who* soundtrack accompanied the story's plot! There were genuinely moments when I thought anything could happen and this continued throughout the story. Nothing was predictable, and I'm so pleased I remained 'Spoiler-free' for this adventure. If the production appears anywhere else, go and see it!

JUSTIN GRAY SUFFOLK

When I found out that *The Crash of the Elysium* was coming to Ipswich, I could not have been more excited as it is no secret to anyone that I love *Doctor Who*. As the time came for me to save the world, I was worried that it wasn't going to live up to my expectations, but I was so happily mistaken. An exciting yet strangely terrifying tour around the Elysium had my friend and I jumping around shouting "We survived!"

I feel that the large amount of effort that had gone in to making the set and the work put in by our guides was incredible and everyone involved should be commended. A truly unforgettable show. I would also like to tell you that I saved the universe wearing a fez!

GEMMA MANNING EMAIL

LISTEN TO THIS!

I've just discovered the *Lost TV Episodes* box sets from AudioGO, which contain the soundtracks from the missing episodes. Having read about the missing episodes in **DWM**, I've realised it's time to actually listen to them. I'm planning to begin with the full version of *Marco Polo*, and then I'll move onto *The Tenth Planet* once I've read the re-release of the Target novelisation. I feel it's time that I really started paying attention to the things that aren't thought about as much in the mind of a 'modern' *Doctor Who* fan, and I wish to thank **DWM** for making me realise that these lost stories are out there.

JAMES MORTIMER (16) EMAIL

Marco Polo – one of several missing 1960s stories which we can at least enjoy as a BBC Audio release.

I've just finished listening to AudioGO's talking book of *The Daleks' Master Plan: The Mutation of Time* read by Peter Purves and Jean Marsh, and was captivated from start to finish. The reading was terrific, especially Purves' impersonation of the First Doctor. Nick Briggs gave the Black Dalek a menacing potrayal, too. I look forward to more audio adaptations of classic novels.

MATTHEW CHAPMAN EMAIL

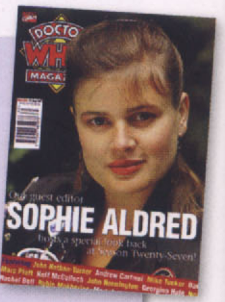
A huge thank you to those who make *Doctor Who* audio adventures. I have gradually reducing sight; I can watch television, but only on a very large set. Reading, even with a magnifier, is now difficult, but the audio plays and book readings are terrific entertainment. Unshackled from the need of actually reading books, I can apply modern production values to the 'film' that the audio presentation is producing in my mind, giving, for example, the First and Second Doctors some superb 'colour' adventures.

GEOFF REYNOLDS NETHERTON

Find out more about the latest *Doctor Who* audio releases on page 90. Until next time... **DWM**

ON THIS MONTH... 15 YEARS AGO

It's July 1997, and, for one issue only, DWM has a familiar face in charge...



ACE EDITOR!

Sophie Aldred, who played the Seventh Doctor's companion Ace, called the shots as she replaced Gary Gillatt as **DWM**'s editor. 'It had to happen,' she wrote in her editorial. 'Finally Gary Gillatt is mad enough to let me get my grubby little protuberances on **DWM** for a month. So here it is: welcome to Issue 255 edited by yours truly...'

A DAY IN THE LIFE

Sophie's issue reflected her time on *Doctor Who*, with a **DWM** *Archive* on her first story, *Dragonfire*, a look at what footage survived from the 1980s in the BBC vaults, plus interviews with guest stars from *The Happiness Patrol*. Sophie also replaced regular columnist Jackie Jenkins with her own *The Life & Times of Sophie Aldred*, and related stories from her busy day, including recording a voiceover for an ad for a new chocolate bar. 'Am just doing my sexiest chocolate voice,' wrote Sophie,' when I see the client waving his arms in the control booth. "He's realised you were Ace in *Doctor Who* and he wants you to say 'Gordon Bennett, this chocolate's wicked!' for him..." I oblige with a wry smile and send goatee-bearded rubber-wearing ad man into paroxysms of delight...' Lucky devil!

THE PATH NOT TAKEN

Elsewhere, **DWM** speculated as to what might have happened had *Doctor Who* continued as a series in the early 1990s. Would Ace have gone to Gallifrey to become a Time Lord? Would Julia Sawalha have played the new companion? And would Richard Griffiths have become the Eighth Doctor? Well, possibly...

Even virtual worlds need real heroes

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A.G. Phillips, 12

v

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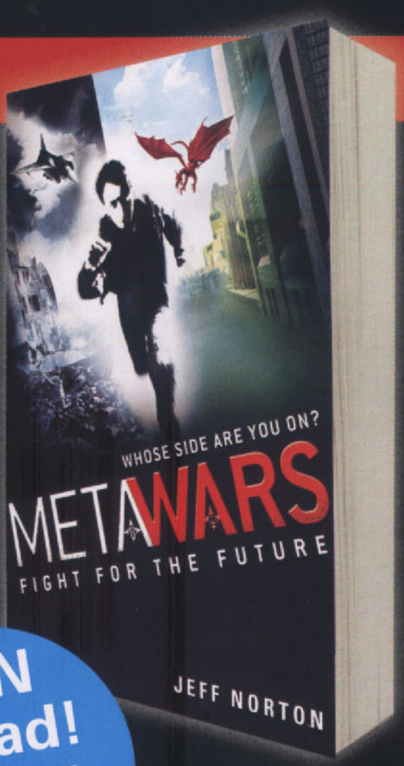

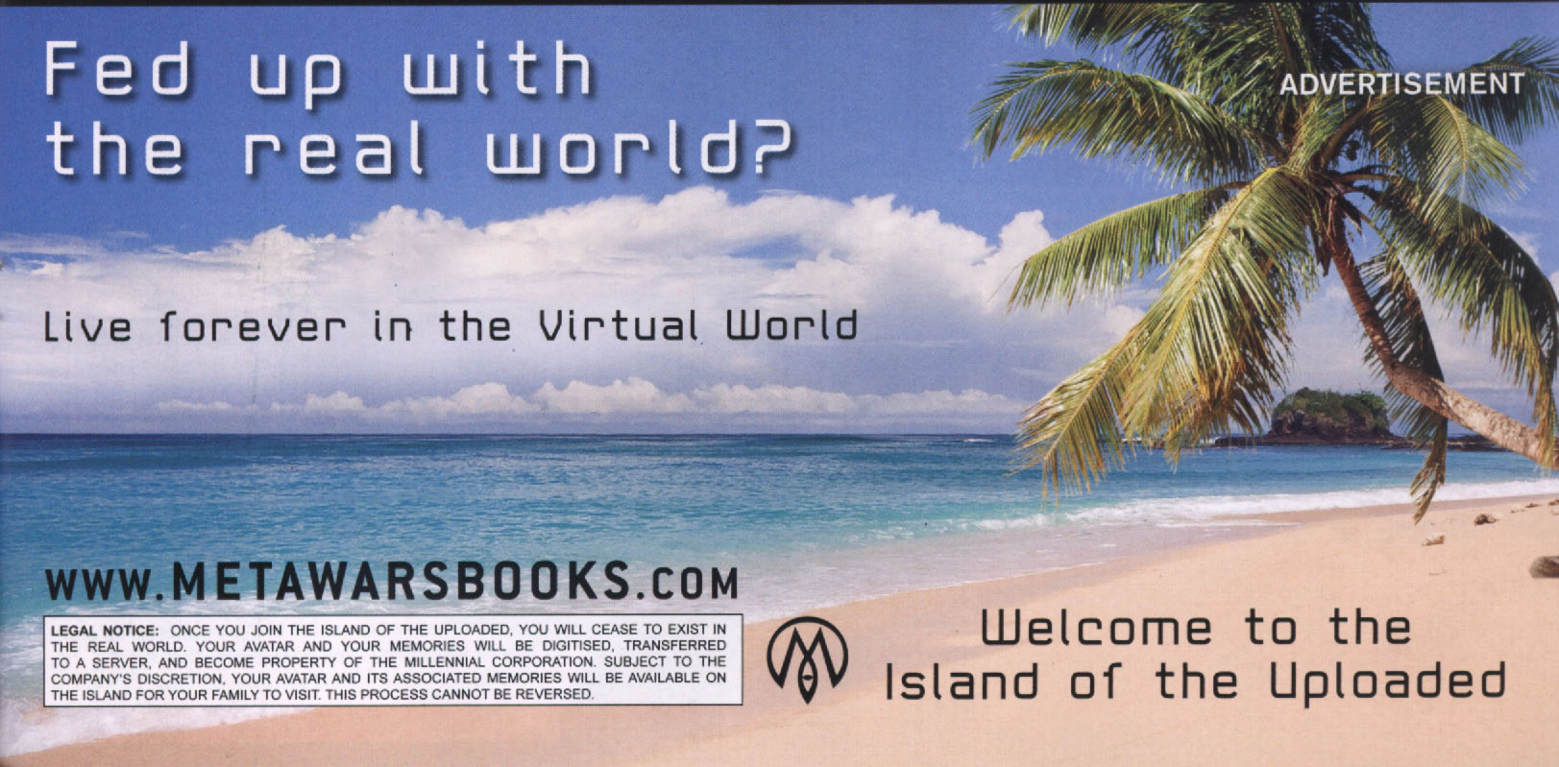
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Welcome to the Island of the Uploaded

"I should like a hat like Pat."

They're aspects of the same man – and they both look very natty in a bow tie! But what would happen if we could bring them together...?

Feature by **BENJAMIN COOK**

When MATT 'met' PAT!

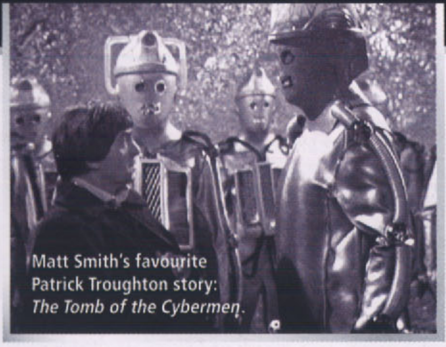
Patrick Troughton and Matt Smith never met. Pat passed away, aged 67, in March 1987, when Matt was just four years old. Almost 22 years later, Matt was cast as the Eleventh Doctor.

At some point in the nine months between Matt's casting and production starting on his first season, the 26-year-old, who had never really watched *Doctor Who* before, put on a DVD of *The Tomb of the Cybermen*, out of a gentle curiosity. If anything, it was research. The four-part, black-and-white serial was first broadcast in 1967, and stars Pat as the Doctor. It's something of a fan favourite.

It blew Matt away.

"He was on the phone for about 20 minutes, just raving about how brilliant *The Tomb of the Cybermen* was," showrunner Steven Moffat recalled later, "and how much he loved Patrick Troughton. Just as every actor [to have played the Doctor] since Patrick Troughton has done, he fell in love with Troughton's version. It seems to be the bedrock, really. Troughton is the Doctor as we know him now. It's not a very showy performance. It draws your eye, but in a very subdued way... He could be both a hero and a boffin, a bit mad and funny, a bit exotic and a bit common."

Added Steven: "From that point on, I think the bow tie was a given. Matt was going to wear a bow tie, whatever we did."



Matt Smith's favourite Patrick Troughton story: *The Tomb of the Cybermen*.

In 1966, the year that Pat became the Doctor, it seemed like anything could happen. The 60s were beginning to swing. Pat was the first 'new Doctor'. The Doctor that started a revolution. And he set the gold standard. Forty-six years later, *Doctor Who* is bigger than ever – a ratings hit and a huge money-spinner for the BBC, and now conquering America – and Matt Smith is on his way to becoming a global megastar. Also, Matt has made bow ties cool again. Pat would be proud. Just imagine if Matt and Pat could compare notes. Imagine if the two men could meet, and be interviewed together for **DWM**.

Well, that's what we've done. To celebrate the 450th issue of your favourite magazine, **DWM** has united Matt and Pat for the ultimate double interview. It's a conversation across time. Pat's contributions are collated from the two interviews that he gave to **DWM** before his death – originally published in issues 78 (July 1983) and 102 (July 1985) respectively – while Matt has granted us a brand new and exclusive chat especially for this feature. In countless interviews over the past three years, Matt has professed his admiration for Pat. This interview goes one step further; Doctors Two and Eleven, together at last.

The interview takes place on a Monday afternoon in June 2012, at Hensol Castle, a gothic mansion in the Vale of Glamorgan, South Wales. One of *Doctor Who's* spookiest ever episodes is being shot here, and it will air in 2013. The 50th anniversary year has entered production! Following Karen Gillan and Arthur Darvill (Amy and Rory Pond)'s last day on set a couple of weeks back, Matt's fresh-faced new co-star is companion-to-be Jenna-Louise Coleman. (One of her lines is "Wake up! Open the thing!" – WHAT COULD IT MEAN?) Jenna has several more scenes to shoot today than Matt does, so he has wrapped by lunchtime. We grab plates of spag bol – his favourite – from the catering truck, and head to his trailer.

As this is a double interview, imagine that Pat is here, too. Like **DWM**, maybe Pat would be trying to avert his eyes from the envelope on the table in front of us. It has a DVD inside, and 'Episode 1' written on it in black Sharpie. "The Dalek episode," confirms a grinning Matt. "Yeah!" It's an almost-finished edit of upcoming series opener *Asylum of the Daleks*. "Now you're excited."

The Second Doctor faced off the Daleks twice: in his 1966 début serial *The Power of the Daleks*, and the following year's *The Evil of the Daleks*. **DWM** wonders how *Asylum* will measure up. Does Matt dig it?

"It's a great episode," he says. "I'm really pleased with it."

Okay. Now, concentrate. Ignore the asylum full of Daleks on the table. Ask Matt about his recent **DWM** Awards win. He came top of the Favourite Doctor poll. (Pat came fifth. Awkward.)

"That was a nice one to win," replies Matt. "I have the award at home."

How comfortable are you with being measured and ranked against other Doctors? I suppose it's inevitable, but...

Matt Smith: "Yeah, it's par for the course, and something that you learn to live with and adapt to. People will have their favourites. For some people, it'll be Patrick. For some, Pertwee. For others, Tennant."

Patrick Troughton: "We are only different aspects of the same character."

MS: "For me, to even be mentioned on that list, that's enough of a thing. When you think about it, *eleven* actors..."

Do people romanticise the job of playing the Doctor?

PT: "People do tend to romanticise, but it's part of our job to get people to do that."

MS: "I guess anything can be romanticised."

PT: "The more you do that, the greater the compliment."

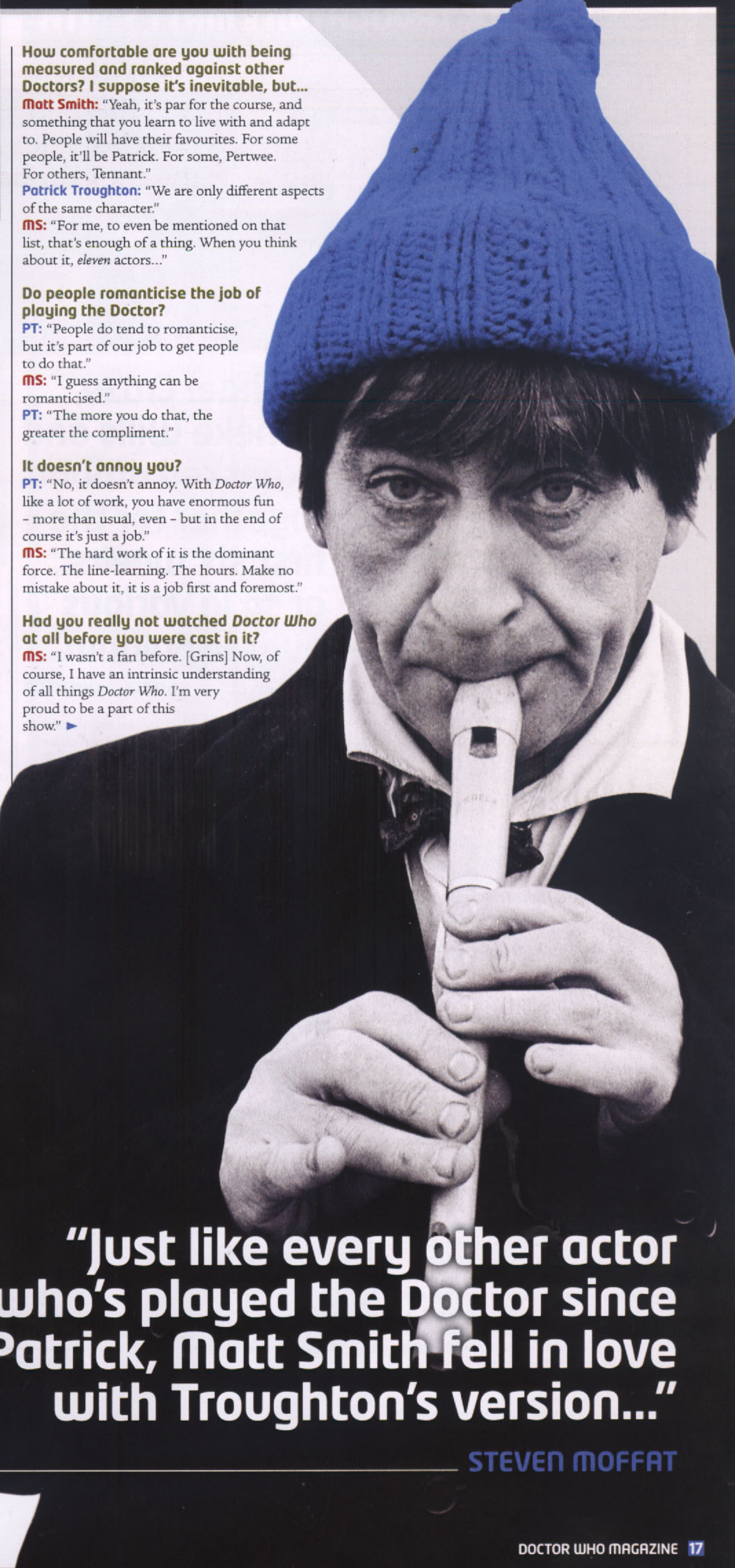
It doesn't annoy you?

PT: "No, it doesn't annoy. With *Doctor Who*, like a lot of work, you have enormous fun – more than usual, even – but in the end of course it's just a job."

MS: "The hard work of it is the dominant force. The line-learning. The hours. Make no mistake about it, it is a job first and foremost."

Had you really not watched *Doctor Who* at all before you were cast in it?

MS: "I wasn't a fan before. [Grins] Now, of course, I have an intrinsic understanding of all things *Doctor Who*. I'm very proud to be a part of this show." ►



"Just like every other actor who's played the Doctor since Patrick, Matt Smith fell in love with Troughton's version..."

STEVEN MOFFAT

◄ **PT:** "I had a young family when Billy [Hartnell] was doing it, and we watched every Saturday. I think I saw every one of his. I liked Billy's thing – which he worked in towards the end – of not treating every alien as bad or potentially bad. Just because they were ugly didn't mean that they weren't nice. 'Let's find out what they want first.' That was very important, especially for the children. Whenever we watched as a family, the exciting ones were the ones on other planets. I liked the Zarbi [*The Web Planet*, 1965], and those round things that fought the Daleks [the Mechonoids, from 1965's *The Chase*] – the 'Megazones', I always call them."

Upon hearing who had been cast as his replacement, William Hartnell is – according to Innes Lloyd [producer, 1966-68] – reported to have described you as "the only man in England who could take over from me."

PT: "I think they'd cast me because I'd done about 20 years of character acting. The joy of doing this job is the wonderful different opportunities one gets of playing different parts."

So did you have to think twice about taking on a regular role on a TV series?

PT: "To be quite honest, I was very reluctant at first. It had been going on for about three years, and I had a feeling that in a way the joke was over, that it had gone on too long. I didn't know how long the BBC was really thinking of keeping it. To go and commit yourself to something out of the blue which you really didn't know would go on... After about a week of better and better offers [from the BBC], I thought, 'This is ridiculous. Even if it only lasts six weeks, it's worth doing.'"

In 1966, the show's survival depended on audiences accepting you in the role.

MS: "But you'll never please everyone."

PT: "Some people thought at the beginning, 'Oh, this clown's no good,' but I think that feeling wore off."

MS: "If you remember, when I took over, no-one thought it would work. I was 'too young'. David [Tennant], Russell [T Davies, outgoing showrunner] and Julie [Gardner, outgoing executive producer] had come off of a stellar era. I was completely unknown. I suppose the only tried and tested thing about it all was Steven, but even he... it's never certain. The *Who* fans, I mean, I hope they've accepted me now."

They've voted you their Favourite Doctor!

MS: "Well, yeah! Very excited about that. Once they do accept you, the fans sort of take you to heart in quite a nice way. But you've got to flirt with them for a while first."

When did you accept yourself as the Doctor?

MS: "I had to do it very early. Even in moments of self-doubt, you have to stick to your instincts and be convinced about them. There is no other way. You've got to have faith in your ability. When we started, Piers Wenger [then executive producer, who helped cast Matt] sat here – where I am now – and he said two things: 'Don't worry, I'm not wrong about these things. Not with decisions like this,' and then he said, 'And remember this, because this will be the most exciting time in however many years you play the Doctor – the forging of it, and the finding it.' And he was right. Of course, to share all that with Karen and Arthur... they really helped me through it."

PT: "Mike Craze [who played companion Ben] and Anneke [Wills, who played Polly] were wonderful when I first joined, as it was obviously a very difficult thing to do, to slip into someone's shoes who had been doing it for three years and accepted by everybody. I'm very grateful to both of them. We knocked around together for the first six weeks or so in various pubs in Fulham where they lived, getting to know each other well. They were marvellous, and bridged it wonderfully for me. Innes Lloyd was super, too. You couldn't have a better producer – diplomatic, friendly, and enthusiastic. Oh, we were very lucky."

"Some people thought at the beginning, 'Oh, this clown's no good.'"

> "Michael Craze, Anneke Wills and I knocked around together for the first six weeks or so in various pubs in Fulham..."
>
> **PATRICK TROUGHTON**

MS: "It's important, isn't it, to have good people around you? I had Adam Smith [director of Matt's first shooting block, comprising 2010 episodes *The Eleventh Hour* and *The Time of Angels/Flesh and Stone*], who was wonderful, and Beth [Willis, then executive producer] and Piers. I haven't got enough superlatives about them, really, for having helped and supported me so much. For a month or two when I started this job, I was just like, 'This is impossible. I can't –' Just the pressure of it. Everyone was sort of going, 'Go on, then – show us what you've got.' I said to myself, 'If I can get through this, I can get through anything.' The day that *The Eleventh Hour* came out, we watched it at Steven's house, and then me and Piers met the next day, in the morning. He had some papers with him, the reviews, and he said he'd never in his whole career read – or had – reviews like it."

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They were gushing.

MS: "They were. That was incredible. And I remember the press screening – just going, 'How the hell are people going to react?' I mean, even *you* were nervous, because you're a fan. You're going, 'Oh my God, what's he going to be like?'"

When you started on *Doctor Who*, how did you nail down the character of the Doctor?

PT: "We had talks to get ideas, with scriptwriters and the producer, so it was a communal affair in a way. We knew from day one that we wanted it to be vaguely Chaplinesque, which is not to say that I approach his ability, but that was the idea."

Is that where the comic element originated from?

PT: "I introduced it. It was all discussed. Sydney Newman [the BBC's Head of Drama Series and Serials] had the idea of making a sort of Chaplinesque character, a sort of tramp, in contrast to Billy, and I suppose he must have known that I have a wicked glint in my eye for comedy, and so we decided on that. Much better than playing it tough. You remember all the sweets, too? The jelly babies were an idea of mine which Tom [Baker] 'borrowed'. I always looked for any opportunity to make it humorous. I did so in *The Two Doctors* [1985], with the helpful

The Second Doctor often travelled with one male and one female companion – just like Doctor Eleven...

co-operation of [then producer] John Nathan-Turner. Whenever I thought of a funny little line, he'd always add to it. He was very enthusiastic. I certainly didn't want to tone it down. One is inventing all the time, and it is either chucked out or accepted by the director."

MS: "I've always said, I hope each year my Doctor evolves. It has to, because the Doctor is constantly evolving. He's not a character that ever sits still. He's like a child. He progresses at the rate a child does. And I've been fortunate enough to learn from some great, *great* people - so many different actors that have, I hope, improved me. Toby Jones [the Dream Lord in 2010's *Amy's Choice*]. Michael Gambon [Kazran Sardick in 2010 Christmas Special *A Christmas Carol*]. Marcello [Magni], who played the dog man in *The Eleventh Hour*, was a wonderful clown. I learnt so much from him."

And what did you learn from watching *The Tomb of the Cybermen*? There are shades of Pat's portrayal in yours.

MS: "That's unintentional. You can't borrow someone else's version of this part, because it's a borrowed aesthetic, and it's not the intelligent way to be artistic about the role. It's got to be your invention - from your stories, your environment, your history - so it's a complete coincidence. But you like different bits of different Doctors."

What do you like about Pat's Doctor?

MS: "He has a very Doctory face. [Laughs] Everything about Patrick is Doctory. He is peculiar without ever asking you to find him peculiar. All the elements were right. I loved his costume. And weirdly, like my Doctor, he had two companions [*for all but five of his stories, when he had three – Ed*], which has been good for me, I think. Really interesting. I never want it to become tricksy and predictable. You've got to keep reinventing, and that's what's interesting about having a change of companion, in that immediately it alters his world, and it changes who he is."

So do you feel that he's a different Doctor around different people?

MS: "Mm, that's a good question. To an extent, yeah. Like, I did something with Jenna the other day that I would have never done with Amy Pond, because I think there will be a bit more flirtation coming up - and it redefines him, somehow, which is really exciting. That's one of the great virtues of the show, that the model can fit any variety of people - which is why, essentially, I'm massively expendable."

PAT vs MATT

	THE SECOND DOCTOR	THE ELEVENTH DOCTOR*
Years on TV	October 1966 – June 1969, returning in December 1972 – January 1973 (*The Three Doctors*), November 1983 (*The Five Doctors*) and February – March 1985 (*The Two Doctors*)	January 2010 – present
TV stories (in which he has a speaking role)	24 (124 episodes), including *The Three Doctors*, *The Five Doctors* and *The Two Doctors***	24 (29 episodes), including a credited speaking role in *The End of Time* Part Two
Companions	Polly, Ben Jackson, Jamie McCrimmon, Victoria Waterfield, Zoe Heriot	Amy Pond, Rory Williams, River Song
Notable allies	Professor Edward Travers, Colonel (later Brigadier) Lethbridge-Stewart, UNIT	Winston Churchill, Craig Owens, Dorium Maldovar
Notable adversaries	Daleks, Cybermen, Macra, Yeti, Ice Warriors, Omega, Sontarans	Daleks, Weeping Angels, Silurians (also allies), Autons, The Silence, Cybermen
Catchphrases	"When I say run, *run*!" "Oh, my giddy aunt!" (And variations thereof.) "You've had this place redecorated, haven't you? Hm. I don't like it." (And variations thereof.)	"Geronimo!" "Bow ties are cool!" (And variations thereof.) Plus, in *Closing Time*, a nod to the Second Doctor: "Oh, you've redecorated. I don't like it." (Craig's response: "It's a different house! We moved!")
Most popular stories***	*The Power of the Daleks*, *The Evil of the Daleks*, *The Tomb of the Cybermen*, *The Web of Fear*, *The War Games*	*The Eleventh Hour*, *The Time of Angels/Flesh and Stone*, *Vincent and the Doctor*, *The Pandorica Opens/The Big Bang*, *The Doctor's Wife*
Quote, unquote	"I can [remember my family] when I want to. And that's the point, really – I have to really want to, to bring them back in front of my eyes. The rest of the time, they sleep in my mind and I forget, and so will you. Oh yes, you will. You'll find there's so much else to think about and to remember. Our lives are different to anybody else's. That's the exciting thing. Nobody in the universe can do what we're doing." – *The Tomb of the Cybermen*	"When you wake up, you'll have a mum and dad, and you won't even remember me. Well, you'll remember me a little. I'll be a story in your head. But that's okay. We're all stories in the end. Just make it a good one, eh? 'Cause it was, you know. It was the best. A daft old man who stole a magic box and ran away. Did I ever tell you that I stole it? Well, I borrowed it – I was always going to take it back. Oh, that box, Amy, you'll dream about that box. It'll never leave you." – *The Big Bang*

* All information correct as of *The Doctor, the Widow and the Wardrobe*.

** Troughton doesn't appear in *The Wheel in Space* Episode 2 or *The Seeds of Death* Episode 4, and only in *The Web of Fear* Episode 2 in the recap from Episode 1 (saying "AARGH!"), so these three aren't included in the episode tally.

*** According to the results of **DWM**'s 2009 *The Mighty 200* readers' poll (Patrick Troughton) and 2010 and 2011 *Season Surveys* (Matt Smith).

Which of your companions, Pat, do you think worked best with your Doctor?

PT: "If you mean 'did I have a favourite?', well, I can't possibly say. They were all lovely, and it would be smashing to have them back again. Which worked best with my Doctor? I don't think you can say 'best'. It was just different, wasn't it? With Victoria [played by Deborah Watling], I would be more protective, while Wendy [Padbury, who played Zoe] was like a little living computer. I used to rely on her to work out very difficult mathematical problems quickly, while I was still dividing by two. Playing a companion is a very difficult job. The great tradition of the ladies is their ability to scream, so it does limit them a bit. The set-up, traditionally, was that we were like a family. That was the nature of the relationship."

Six months into your tenure, Michael and Anneke left *Doctor Who* -

PT: "They left in *The Chameleons* [the working title for 1967's *The Faceless Ones*], which was filmed at Gatwick Airport. A very good one. There was that other lovely girl in that from *Upstairs, Downstairs*, Pauline Collins [who played Samantha Briggs in *The Faceless Ones*, and Queen Victoria in 2006 episode *Tooth and Claw*]."

But Frazer [Hines, who had played the Doctor's companion Jamie since Patrick's second serial] stayed on with you, of course -

PT: "Marvellous Frazer."

MS: "Jamie McCrimmon! He's great."

PT: "He wore Khaki shorts under his kilt. [Laughs] I was very fortunate in having Frazer. I acted with him when he was 12, a boy actor, so I've known him for a long time. Wonderful years with him. We just hit it off. We found that we could communicate acting-wise. He's a very good listener. Half the art of working with someone on a long-term basis is that you listen to what the other person is saying to you. That made a big difference to me."

Matt, how far was that true of you, Karen, and Arthur?

MS: "Oh, absolutely. You look back, and it's been two-and-a-half years, spending almost every day with each other. We went mad in the end. You saw us. We were just insane. We developed a whole language, a whole world. The crew got used to it. They became immune to us being ridiculous. People just think you're a bit mental."

PT: "It's a sort of relaxing process, and one of creating ideas. An enjoyment symptom. The spice of life."

Would you play games on set, like Matt, Karen and Arthur did?

MS: "The Uncomfortable Touch game! That's a fun one. [*For a full explanation, see* ***DWM** 452 – Ed.*]"

PT: "Frazer, Wendy, Debs and I used to play endless games of cards in our little green room, waiting to rehearse. We'd go in and do a scene when they ►

needed us, but I think we played cards non-stop for three years. Aggravation at sixpence a time. Ah, those were the days! I'm sure Frazer has embellished a few of the stories that could be told. His favourite little jape was, if we were off set or in the TARDIS, he'd say, 'Cue!' – and I'd walk on, only to discover that it wasn't our cue at all."

MS: "Well, Karen... poor Karen... me and Arthur would just abuse her. But it's never, like... it's just silliness. God love her, I've never met anyone with such grace and wit at dealing with us. To see Karen and Arthur go was terribly sad."

On their last day on set, you were the only one holding it together.

MS: "Well, I'm the non-crier of the group. Arthur and Karen are a bit more 'cryey' than me."

Are you missing them?

MS: "I miss them as people, because they're my friends. I miss spending time with them. But one can't dwell in the past, especially in this show. People come and go. Jenna is settling in really well."

You seem to be taking good care of her.

MS: "I've been trying to, because I know what it's like. It isn't just coming to make a TV show; it's moving to a different country, and you change so much of your lifestyle. It is your life. The biggest factor in my life over the past three years has been *Doctor Who*. You've got to let people experience it for themselves, but absolutely I'm trying to make sure that she settles in and feels comfortable, and that she's got everything that she needs, so she can focus on the work. Look, she bought me these today [pointing at a huge jar of organic chocolate buttons on the kitchen counter top], because I'd been banging on about how much I love chocolate. God love her."

Let's discuss outfits. Earlier, Matt said that he loved your *Doctor Who* costume, Pat. Would you tell us a bit about its creation?

PT: "The first idea was this windjammer captain with a sort of Victorian naval hat and brass buttons, but Sydney Newman took one look at the costume and said, 'Whatever happened to the cosmic hobo?'"

Interestingly, Matt's original, abandoned *Doctor Who* costume had a seafaring theme, too – "a bit more piratey, big long coats and all that stuff," according to Steven Moffat – until, shortly before filming began, Matt and the team hit upon the tweed jacket with elbow patches, and the braces-and-bow-tie combo.

MS: "Yes! I tried on a bow tie, and it just seemed to fit."

PT: "Well, you go along to the costumiers, and they produce various things, and you say, 'Ahh, that would be good.'"

Is that how your recorder came about?

PT: "Yes. I had to practice the few little pieces we do. I'm not very good, I'm afraid. Anyway, it was blown up in *The Three Doctors* [1972-73]."

Matt, in some episodes last year, you wore a green greatcoat instead of the tweed jacket –

MS: "Well, we've always talked about it evolving."

You're in a new costume again today.

MS: "Yes, Caro [Skinner, executive producer] was keen that a new costume comes in. It feels quite classically Doctory, this particular outfit, I think, so I'm really chuffed."

It's great! I'm glad you've kept the bow tie.

MS: "Of course."

I especially like the purple frock coat.

MS: "Weirdly enough, the first coat I wanted, when I took on the role, was a purple coat. I like purple."

Pat – over your first few serials, the tall hat, recorder, and cunning disguises were phased out. Were you not so keen on all the dressing up after all?

PT: "No, not after a while. It worked very well when I first took it on, because one was saying to everybody, 'This is the way we're going to do it. It's going to be different. If you don't like it, you can lump it.' So we were exaggerating it a bit. We toned it down as we got more confident in what we were doing. It became more subtle. Fortunately, that happened very quickly. I think it was dear old [drama producer] Campbell Logan, or it might have been [drama producer] Andy Osborn, who said to me in the BBC Club one evening after they'd shown the first one, 'Oh splendid! It'll go on for another three years. Have to get rid of that hat, though.' So the hat went. And the scriptwriters began to get on our wavelength, which made a hell of a difference. They began to write for you, rather than you having to change the script to fit what you wanted to do."

Did you get on with your scriptwriters?

PT: "You know the scriptwriters are around, and you can talk to them – or you can surreptitiously alter it when they're not looking, and they really don't notice. But no, they were all lovely."

There weren't any disagreements between you and the writers?

PT: "Only at the beginning, because at the start you yourself were feeling your way a bit, and you had to impose your ideas on scripts which weren't going your way."

MS: "Part of this job is, if you are playing the Doctor in *Doctor Who*, you have to try to set a tone. I try to set one that's affable and relaxed, even if *I'm* not affable or relaxed, which I'm often not. I'm edgy. Or not. I don't know. It's hard to deconstruct yourself. I just try to enjoy it, and then hope that, by me enjoying it, it makes it easier for other people to immediately commit to that environment."

Have you ever lost your cool on set or during a rehearsal?

THE TOMB OF THE CYBERMEN

"They were the ones who had problems being shut in very hot and claustrophobic skins," says Patrick Troughton, when asked about the Cybermen. "They caught fire inside."

Knowing Matt Smith's fondness for four-part 1967 serial *The Tomb of the Cybermen*, was it a particular thrill for him to face the cyborgs himself in 2010 episode *The Pandorica Opens*, and again in the following year's *Closing Time*?

"It was," says Matt, "although I think the Cybermen in *The Tomb of the Cybermen* are scarier than the modern ones. I prefer the svelteness, and visibly being able to notice the human in there. They're scarier like that."

Matt isn't alone in digging *The Tomb of the Cybermen*. The serial can often be found near the top of fans' Favourite Stories lists. In 2009, when **DWM** asked its readers to rank all of the show's then 200 stories, *Tomb* came in 25th and was the most consistently-marked story across all age groups and demographics. It scored as highly amongst the under 18s as it did the 18-35s or 36 and overs, and was as popular with those who have become *Doctor Who* fans since 2005 as it was with those who were fans pre-Christopher Eccleston.

The serial is popular with the people who made it, too. In **DWM** 184, story editor Victor Pemberton, described it as "an extraordinary piece of work – a very tight and well-constructed serial." In **DWM** 242, Frazer Hines said: "It was actually one of the stories where they allowed a bit of acting to come in. There was a lovely scene between Patrick and Deborah, when they talked about her father and the past... It was nice for Deborah to not just be screaming and shouting." And *Tomb* was a hit with the BBC's Head of Drama Series and Serials, Sydney Newman. "I had a marvellous telephone call – I've never forgotten it – the morning after one of the episodes had gone out," *Tomb*'s producer, Peter Bryant, told **DWM** in 1983. "It was from Sydney, who just rang to say how great he thought it was. It was the sort of thing that Sydney Newman did, but for me, as my first job in television production, it was absolutely marvellous and very nice of him."

In addition, *The Tomb of the Cybermen* marked the first appearance in *Doctor Who* of the Cybermen's rodent-like cyborg pets, Cybermats. In 1983, Gerry Davis, who – with Kit Pedler – co-wrote the serial, explained to **DWM** that the Cybermats were based on silverfish, although were devised "thinking mainly of the merchandise". The Cybermats went on to appear in 1968's *The Wheel in Space* and 1975's *Revenge of the Cybermen*, before taking a 36-year break from our TV screens, returning opposite Matt in *Closing Time*.

Matt Smith – in a new purple frock coat! – on location with his new co-star Jenna-Louise Coleman.

MS: "I've never had a tantrum as such, no. It's not really my style. Again, there are a lot of other really good actors out there - I'm not irreplaceable - so I work hard at it, and respect it. These things are a team effort, and filmmaking is about compromise. You have to compromise. There are things that get to you, and you try to address them, but you try to do it civilly."

PT: "Peter Bryant [producer, 1968-69]'s little trick was, as the producer's run - the last run at a rehearsal - started, as soon as I opened my mouth, he started writing on his notepad. But Frazer and I, what we used to do was put in things we knew the producer wouldn't accept, but at the same time slipping in things that he probably wouldn't see or notice. That way he would chuck out the obvious ones, and retain the more subtle ones."

In the 1960s, each episode was rehearsed for a few days, before it was recorded 'as live' and pretty much in story order -

PT: "You only had three-and-a-half days' [rehearsal] for every episode, and then you were on. So there wasn't much time to plan. You didn't have time to luxuriate in things like creativity."

Today, there is seldom space in the schedule for allocated rehearsal days. Also, scenes are shot out of sequence.

PT: "Recording in order doesn't help at all. I suppose these days the scripts are far more intellectual, and they have much more to say, and possibly one could lose the thread, but I tended to react to what other people had to say, which is a far better situation... The difference between Billy and I and the others was that we were on *every* Saturday of the year, except for about four weeks in August. Really, it was like weekly rep. We were filming weekends as well, so it was a full-time job. With the advent of colour, Jon [Pertwee] was still on every Saturday, but only for about six months of the year, so there was a vast difference."

MS: "For me, it's been every hour of focus and work for nine months each year. There is no way of doing it without working 100% of yourself every day, or it won't work. You couldn't be 50%. You couldn't know your lines 50%, because everything would slow down. And because the Doctor has so much to say -"

PT: "Frazer and I had it down to a fine art... If we thought the script was overlong, on reading it through at a producer's run, we used to read it very slowly. There is always the lady with the stopwatch timing it to the end. If it were too long, they had to cut it. That way we didn't have so much to learn."

Even so, after your first year on *Doctor Who*, you were finding the one-episode-a-week pace of production hard going. Can you elaborate?

PT: "Yes, I will. We got very tired about halfway through, because they wanted us to film at weekends, too. You got extremely tired when you had to do it every Saturday. It was silly, really. So we had a sort of sit-down strike and said, 'You've got to alter it.' Our boss, Shaun Sutton [Head of Drama], bless his heart, said, 'Okay, we'll change it.' It was arranged that before each story, we would do a week's work with the new director and new cast, doing all the filming necessary, and then we would do the studio stuff in the normal way. It gave us a chance to catch our breath. You had so little time to think, that you needed your Saturday and Sunday off to cope."

MS: "I don't think this show has ever been *easy* to make. It's always been a lot of work, but it's without a doubt the best job I've ever done. The most enjoyable. The most extraordinary. I've worked with the best actors I've ever worked with. Some of the writing, to my mind, is the best in Britain. I'm proud of all the work that goes into this show."

Do you often watch back your episodes?

PT: "I had to see my own, because after we'd 'cooked' one, we'd all assemble to comment on it in our Head of Serials' office."

Were you able to enjoy the episodes, and suspend your disbelief?

PT: "No, no. One was too close to it. When you did it, it was too near."

MS: "It's strange catching an old episode, too. It's weird, because you can remember the thoughts you were having, in your life, while you were filming different scenes. I know what I was thinking and feeling, what sort of state I was in, in myself. It's like, '*God!*' You've got this video diary of yourself slowly getting older! [Laughs] So I don't watch a lot of *Doctor Who* after it's aired."

PT: "When I saw my episodes some years later, it was amazing. I'd completely forgotten all about them. The impact was terrific, and I enjoyed it very much, as well as thinking that, by and large, they stood up. Obviously, some were better than others. You just couldn't churn it out like that, and expect it to be good all the time. The ones that weren't so good, we used to speak a bit louder and talk a bit faster, diverting the audience's attention from the script. I can't remember a really bad one."

Any *Doctor Who* stories that you'd particularly like to revisit?

PT: "I'd love to see *The Three Doctors* again. And *The Two Doctors* is a beauty. The Sontarans I'd never met on screen before, and they're splendid. Colin [Baker] is super, too. *The Two Doctors* is a better story than *The Five Doctors* [1983], but that's because *The Five Doctors* had to bring in so many of us, none of us could be done justice."

MS: "I'd love to work with other Doctors. I don't know if that could happen. Theoretically, I'd embrace it."

PT: "It's a shame that I never worked with Billy. [*In fact, both actors appeared in 1948 film* Escape, *in which Hartnell had top billing and a 28-year-old Troughton had a small role as a shepherd. Also, Hartnell played the lead guest part in a 1959 episode of police series* Dial 999 *in which Troughton had an uncredited role as a tramp – Ed.*] It was a great pity about that. He was a lovely, versatile actor. He did the sergeant in [1944 film] *The Way Ahead*, then he had a line of sergeants, finally getting into *Seagulls Over Sorento* [at London's ►

> **"I'd love to work with other Doctors. I don't know if that could happen. Theoretically, I'd embrace it..."**
>
> **MATT SMITH**

When Doctors come together: Patrick Troughton guest-starred in Jon Pertwee's story *The Three Doctors*.

WHAT THEY'VE SAID ABOUT PAT

NICHOLAS COURTNEY
Brigadier Lethbridge-Stewart
"Pat is a delightful and very wonderful person, but he is a very private man. He doesn't give interviews simply because he doesn't like them. Even when he was filming for *Doctor Who*, he would only grudgingly give his autograph during set-up periods. You would often hear him saying something like, 'This is my lunch break, leave me alone,' but that attitude in no way makes him a cold and distant person." **(DWM 72)**

INNES LLOYD
Producer, 1966-68
"Pat had a leading man's temperament. He was a father figure to the entire company, and hence could embrace the whole company and sweep it along with him. Patrick was the kind of actor whom everybody enjoyed coming to work with." **(DWM** Winter Special 1983/4)

MORRIS BARRY
Director, *The Moonbase, The Tomb of the Cybermen* and *The Dominators*
"Patrick Troughton was an excellent actor. He was a delight to work with, but he always wanted to make it jokey, and I didn't. I firmly believe that I was right then, and I've been right all along. *Doctor Who* has got to be dead serious. With the cooperation of Wardrobe, we gradually slimmed down his baggy trousers every week, and he didn't notice." **(DWM 181)**

FRAZER HINES
Jamie McCrimmon
"Whenever Patrick used to whinge, 'I've got all these lines to say, and all you little brats have to do is ask me "How?" and "When?",' I'd tell him this: 'You're being paid to say all the lines, Wendy is being paid to get the dads in from the kitchen, and I'm being paid to keep the girls from doing their knitting.' It was very clear-cut." **(DWM 98)**

WENDY PADBURY
Zoe Heriot
"We often used to debag Pat in the TARDIS. He'd often come out on 'action' with no trousers on! Also, we had nicknames. We were known as Fluff, Cough, and Fart. Totally unfounded, I tell you. During rehearsals, Pat would always fluff his lines, so he was Fluff. Frazer would never own up to making a mistake. He'd start saying, 'Well, the thing is, Doctor,' and forget his next line so suddenly start coughing, doing this big dramatic thing and saying, 'Can someone bring me a glass of water?' So he was known as Cough. And I was called Fart, which was completely... well, anyway, I did not!" **(DWM 208)**

COLIN BAKER
The Sixth Doctor
"I admired Pat enormously. He was *my* favourite Doctor. I considered him the governor, but he wasn't having any of that. He didn't strut his stuff. I mean, I got on very well with Pertwee, but I bet he'd have been more competitive. Nothing wrong with that, I suppose, but Pat didn't feel the need. And he was very generous about my performance." **(DWM 322)**

◄

Apollo Theatre], in which he played a petty officer. So with him in films and stage, and me in telly, I didn't get to meet him until the changeover."

What did you think of the show after you left? Did you watch much of your successors?

PT: "I think, as in all series, it ebbs and flows. You can't be absolutely wonderful all the time, but it's never bad."

MS: "There aren't many bad episodes of *Doctor Who*. It's the greatest show ever, and getting better all the time. We're in really good shape. The scripts we've had, the next five [airing on BBC One in the next few weeks], are particularly strong."

Those five are a great mixture, too. Episode 1 is full-on sci-fi. It has spaceships, alien planets, and Daleks. Episode 2 is sci-fi with a hint of historical.

MS: "Yes. It's epic."

Episode 3 is a historical with a slice of sci-fi. Episode 4 is a good old-fashioned alien invasion of Earth -

PT: "Invasions by strange things are the best stories."

And Episode 5 is... wibbly-wobbly, timey-wimey!

MS: "Yes, the Weeping Angels are back, so it was always bound to play with that. Also, it'll break your heart."

How do you feel, Pat, about the series' more recent approach of 'pseudo-history', of going back in time and finding that history has been tampered with?

PT: "Well, Billy did that when he found the Daleks on the *Marie Celeste* [in *The Chase*] -"

That's true.

PT: "I didn't like going back in time. They weren't my favourite ones. All they could show you was how history had gone, how it was altered..."

You preferred the sci-fi stories?

PT: "You never get fed up with imagining what other creatures in the universe are like. Lately, looking at the ones that I liked best, I think *The Mind Robber* [1968] was very successful - that awful white, and those strange robots. It was imaginative, and extremely effective. Oh yes, that was a marvellous one. It was well directed by David Maloney. I've only seen clips of my others recently, but I'm hoping that one day they'll put all my ones out again, probably in the States... The difficulty is that they were made in black-and-white, and the definition isn't as clear as it is today. It's a question of whether the fans want them, and I think they do. I hope so."

Sadly, many of your and Hartnell's episodes are missing from the BBC archives.

PT: "What a pity they haven't been kept. You see, it was a terrible mistake. I know with hindsight it's easy to say that they should never get rid of things, but -!"

According to DWM's *The Mighty 200* readers' poll, conducted in 2009, your most popular story - in fact, the most popular story of the 1960s - is *The Evil of the Daleks*.

PT: "The one in which Debbie joined us. Yes, that was a beautiful story, wasn't it? We had three Daleks that Marius Goring [Theodore Maxtible] had tamed and inserted positrons in their brains."

Matt, in your first series, you encountered the Daleks twice [in 2010 episode *Victory of the Daleks*, and the same year's *The Pandorica Opens/The Big Bang*], and you're about to face them again in *Asylum of the Daleks* -

"I get asked if I have a favourite monster. I don't see how you can, but the Yeti were lovely."

PATRICK TROUGHTON

MS: "Yes. Each monster that comes back, they have to have evolved somehow, but I never felt that we got the Dalek episode right the first time around, and I don't think we got the Daleks right - and I really feel like we have now, so I've fallen in love with them a bit more. The new [Paradigm] Daleks have had some work done, and Steven has written a great script."

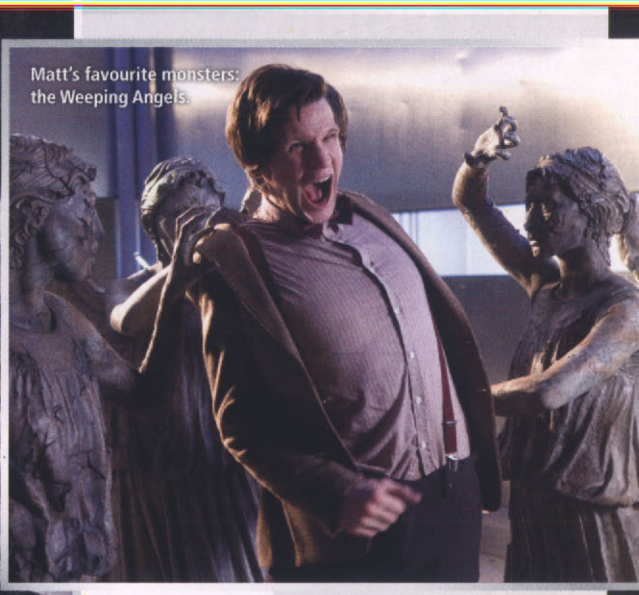
You've said in the past that the Weeping Angels are your favourite monsters...

MS: "Yes. The first monster I ever worked with [*The Time of Angels/Flesh and Stone* was recorded before *The Eleventh Hour* - Ed]."

Is that why you have a soft spot for the Angels?

MS: "Well, yes. Also, the concept. The fact it's rooted in a childhood game. It's just a brilliant idea. It's such a clever idea. Weirdly, because they don't

"The Yeti were lovely." Patrick Troughton's classic 1968 story *The Web of Fear*.


Matt's favourite monsters: the Weeping Angels.

really speak, there's something even more ruthless about them."

PT: "I'm always asked if I have a favourite monster. I can't see how one can, really. Although the Yeti were lovely - and more scary the second time around."

Did you ever feel upstaged by the monsters?

PT: "Oh no. The better they looked, the better you looked in defeating them. There were some beautiful monsters."

MS: "The classics are wonderful."

PT: "Of course, you can't like an alien. I was dead scared of them all. If you weren't scared, what is there to identify with?"

MS: "Yes. People say, 'Oh, it's the Daleks - they just, like, roll around on wheels.' No, it's not - it's an alien psychopath in a tank is what it is! It is the root - the source - of all evil. It's the lack of hope."

Which of Pat's 'classic' monsters would you most like to encounter next? In last issue's *A Battle of Wits*, Toby Hadoke and Johnny Candon made cases for either the Ice Warriors or the Yeti...

MS: "Yeah, absolutely. I like to see the old classics come back. It's kind of like getting out the vintage Ferrari, isn't it? The trick is to reinvent them well, which, as I say, some we've done better than others. But I hope we've redeemed ourselves with the Dalek episode we've just made."

PT: "I'd love to *be* one of the monsters. It would have to be with no credit in the *Radio Times*, but I'd love to do it. Marvellous. And without anyone knowing."

Do you think *Doctor Who* has ever overstepped the mark when it has come to frightening viewers?

PT: "You've got to cater for the babies. When Jon took over, it became extremely frightening for a while, quite unsuitable for family viewing, I thought. It was all wrong. It's all right to have monsters, but not when they're daffodils and baby dolls [*Terror of the Autons*, 1971]."

If you'd been playing the Doctor, would you have objected to that?

PT: "I don't honestly know. Once you've left a show, you can look at it more critically and say, 'That's horrible.' It's got to be frightening, but not horror."

One of the other monsters that I'd like to ask you about is the Macra -

PT: "That was a fairly early one [*The Macra Terror*, 1967]. A nice one. That was the one in a holiday camp. You know, they built this Macra, which cost as much as a Mini did in those days, and we only used it *once*. It was very difficult to shoot, with its enormous mouth and claws like a lobster. There wasn't very much that you could do with it, but we covered it in smoke and darkness, and it came rumbling towards us."

The Macra returned 40 years later [*Gridlock*, 2007], now entirely CGI. When you were in the show, most of the monsters and effects were practical -

PT: "Ours were added on afterwards, too! If you had a Cyberman shooting somebody, the actor had to go through the motions, and the special effects were added after. Today there is probably a bit more money in the budget, and they are a bit more ambitious. I mean, spaceships and all that, we just didn't have - or at least not so much."

How did you get on with practical effects - explosions and the like?

PT: "Explosions tended not to be so much dangerous as loud, so one's nerve was fairly ragged after doing it non-stop. Those explosions were pretty realistic. There's that super photo of me from *The Invasion* [1968], being 'exploded at'. We filmed some of that at the Guinness factory [in Acton], and at Christmas we were all given Christmas puddings filled with Guinness. Mine was sent to my agent, and it exploded all over his office, so I never got it. Why it exploded, I don't know."

Did you enjoy getting out of the studio and, like on *The Invasion*, filming on location?

PT: "We probably did more than they do now. We used to go out to Denham chalk pits quite frequently, and then there was the Cotswolds. For the Yeti story [*The Abominable Snowmen*, 1967], we went all the way to Snowdonia. Then there was Gatwick Airport, of course. And somewhere in Kent where we did that helicopter chase [*Fury from the Deep*, 1968]. Then we went down to ►

"I'D HAVE BEEN FLATTENED!"

Patrick recalls a near miss during his *first* encounter with the Cybermen...

"On one occasion, I went onto the set of *The Moonbase* [1967] at Lime Grove, and they had this *Gravitron* [a gravity machine on the Moonbase, that controls the Earth's weather] hanging from the ceiling of the studio on a couple of wires and a hook. I normally wander about the set before the day begins – to say, 'Thats there, this is here, that looks like that,' and generally become accustomed to the set. I stood under this Gravitron, had a good look, and thought, 'Yes, that looks nice.' I took two steps off the set... and the whole thing – which must have weighed about two tons – crashed down! I'd have been flattened. And I remember the director, Morris Barry, deciding he didn't like the look of the set, and having it rebuilt on the studio day. I admired him for that, but he was only able to keep the show going because he had very wide experience of live television."

WHAT THEY'VE SAID ABOUT MATT

STEVEN MOFFAT
Showrunner, 2010-present
"The lovely thing you get with Matt is a hot young bloke – a very, very handsome young man – who is nonetheless genetically a little bit like Magnus Pyke, or whoever the modern equivalent would be... He's got that strange, bony face, and that odd, slouchy physique. You just want to look at him all the time... When Matt is on screen, he *owns* that screen." (**DWM** 418)

ANDY PRYOR
Casting director, 2005-present
"Matt is a fantastic example of a young actor with an 'older head'. He's individual, and has a unique take on things, which makes him a perfect Doctor. Many younger actors wouldn't have the gravitas or the power for this part, but Matt has more maturity as a performer than some with many more years' experience... He's a one-off, really, in his age range." (**DWM** 405)

MARK GATISS
Writer, *Victory of the Daleks*, *Night Terrors* and two 2013 episodes
"Oddly, after all that concern, when we started with Chris, about the Doctor not being posh... Matt isn't posh, but there's something determinedly not working class about his voice. It works for him completely, and you don't feel in any way like you've suddenly gone back in time... His personal eccentricities – his hands, his clumsiness, the way he looks at you as if he's still got his glasses on, which immediately makes him feel like a professor – all feed in." (**DWM** 431)

KAREN GILLAN
Amy Pond
"He does walk like a very drunk giraffe. I found out that Steven had called him that, so I revelled in it and called him Drunk Giraffe for ages. And *then* I read in **Doctor Who Magazine** that Steven said that was true of *me* as well! It was, like, 'Smack-down,' after I'd laughed at Matt so much. He came in to show me the **DWM** article." (**DWM** 420)

ELISABETH SLADEN
Sarah Jane Smith
"Matt's Doctor is instinctive. He's like a young deer. He's like Bambi. I watch him move, and I love it. Every scene, he explores the part anew, and he includes you in whatever he finds. He's very generous. Very inclusive. I didn't have to act [when they worked together on *The Sarah Jane Adventures* two-parter *Death of the Doctor*, in 2010]; I was just reacting to what he did. It was lovely." (**DWM** 440)

JENNA-LOUISE COLEMAN
The new companion, 2012-
"Me and Matt are at the same agency, so my agent had said, 'You'll be in such good hands. He's so lovely.' The minute I walked in the audition room, he just hugged me, like straight away... It just kind of takes any defences and guards down. He's so open, and so energetic, and it's kind of infectious. You feed off that as well. He made the whole process very easy and enjoyable for me." (**DWM** 446)

◄ Littlehampton, and bathed there in November. I think that was the Salamander one [*The Enemy of the World*, 1967-68]. Buckets and spades in the TARDIS, and then straight into the water *in November*! Pretending it was summer. That wasn't very funny, especially as the water was terribly shallow, and you had to go a hundred yards to get your feet wet. The worst one was *The War Games* [1969], which we filmed on Brighton rubbish tip. They'd used it for [1969 film] *Oh! What a Lovely War*, so there were already trenches and wire laid out. Special Effects had these enormous explosions with great clods of earth all over the place. It was a bit alarming. I just had to say, 'Jamie, Zoe...', and we collapsed."

In contrast – or perhaps as recompense – *The Two Doctors* was filmed on location in sunny Spain.

PT: "Ah, Seville was fantastic. It was very hot, but we had a lovely swimming pool that we could fall into. I read my script, and dressed accordingly – no way would I have that fur coat!"

Matt, you recently recorded an episode in Spain, too...

MS: "Yes, that was like ten days out there. And then I saw [1974 Western comedy film] *Blazing Saddles* the other day, and there it was, where we filmed [Fort Bravo Studios, on the southern coast]! I recognised everything. And then I saw an advert on television – a guy on a computer, in a Western saloon bar – and there it was again, where we filmed. Having that scale of set was really liberating, and makes the episode [Episode 3 of the new season] feel very filmic. Immediately you go, 'They're not in Cardiff, in a field, trying to make this feel like a Western,' which was also the great thing about New York [where the upcoming Angels episode was recorded]. It's good when you go, 'Unmistakably, we are in Central Park. We're there. You can see it.' Like the Utah stuff [in 2011 two-parter *The Impossible Astronaut/Day of the Moon*], it adds a scale to the show."

You've both done conventions now, too.

MS: "I've done *one*. I took my parents. When I started this job, I sort of thought, 'Well, I'd never do a convention. That's when it's all gone wrong. Like, "I used to be Doctor Who!"' But actually it's kind of really different. It just gives people who watch and love the show a chance to say hello to the people who are in it. That's the heart of the whole thing. It's hard work. It doesn't sound like it would be, but you go from signing, to photograph, to question, to signing, to photograph, to question... And you've got to be on form, because people have paid so much money to come and see you. You owe them an affability and an energy."

PT: "I was dragged to Longleat [the BBC's official *Doctor Who* convention, in 1983] by John Nathan-Turner, who blackmailed me, but I enjoyed it. Chicago is super, too. I don't like going to conventions in this country, because I don't want to become too associated with *Who* again. In the States, it doesn't matter."

MS: "I love the fans in America, because they're good at being fans. They're passionate. Have you done *Comic-Con*? Dude, you've not seen anything till you've seen *Comic-Con*. It's brilliant. You'd love it. Like, 6,000 people in a room, and then 150,000 for the event, and the dressing up is great, and the levels of enthusiasm. You would absolutely love it. But the great thing about fans here is, you get a lot more kids in the UK. Kids are the best."

Patrick Troughton was a convention regular – appearing here in Chicago with Peter Davison in November 1983.

© JORIE GRACEN

You're really good with kids, Matt.

MS: "I try. I like children. I like spending time with children, because they're interesting, and they're *interested*. They're not cynical. I trust the responses of children. I trust their honesty. Voyeuristically, or selfishly, I watch children to see how they react to stuff. They don't miss much. Some stuff will go over their heads, but –"

PT: "It's a mixture, really. There were always opportunities in the scripts to do bits you knew the kids wouldn't understand."

MS: "What's nice is, they're just interested in the character, and not the celebrity. That word 'celebrity' is very strange – the 'famous person' or whatever – but adults and children have a different relationship to fame, don't they? To children, I'm just that silly old man who travels around in a police box."

Do you get a lot of fan mail?

PT: "Fan mail did come in, and it eventually got to the stage where my daughter had to help me get through it. It was tiring work, but I didn't object. The mail still comes – probably because of your magazine. And with the Anniversary Special being done at the moment, the letters are rolling in. I'm getting a whole lot of colour photos made for the fans now. People are always asking for them. All my lovely nostalgic pics are stuck up on the loo wall. I couldn't possibly get rid of those."

Talking of nostalgia – why did you decide to leave *Doctor Who*?

PT: "Three years was long enough. I didn't want to get 'typed'. One had to get out while the going was good. Peter [Bryant, producer 1968-69] had asked me way back, 'How long...?' And I said, 'Three years, no longer.' You see, say it had gone on for ten more years, and then the BBC had dropped it, I would have been sunk. After ten years, you can't walk into another play. They'll all say, 'Oh look, it's Doctor Who,' straight away. That would have been suicide professionally. Unless, of course, you could go on forever, then that would have been all right, but there was no guarantee that the BBC was going to keep *Doctor Who* on forever... We all knew, during *The War Games*, that we were leaving – Frazer, Wendy, and I – and so it was rather like racing for the tape at the end of a long distance run. And because you knew it was going to end, you got terribly tired and giggly – we hardly got through it for giggling. We got hysterical giggles just by looking at each

Matt Smith recently made his convention début with Karen Gillan and Arthur Darvill.

> **"It's a stroke of luck that I get to be the incumbent Doctor for the 50th anniversary. I don't think there will be a bigger year for *Doctor Who*."**
>
> **MATT SMITH**

other. It was simply fatigue. We knew it was going to end. That was it – finish. After three years of every Saturday, suddenly it was going to stop."

MS: "And then you miss it, of course. That must be weird. It *will* be weird. I don't think anyone will do as long as Tom Baker did. You don't want to do it for seven years. I don't think their lifestyle could take it, to be honest."

One day, Matt, in the far, far future, after *Doctor Who*, what do you think you'll do next? Take on Hollywood? Return to the stage? Retirement?

MS: "Retirement? Ha, no! Never! Hollywood? I think that's a long way off. Conquering America, that's another mountain to climb. I'll have a go at it, though. All you can ever do is have a go."

And in the meantime?

MS: "I mean, who knows? I take it year by year. Of course, one does consider – especially with Karen and Arthur leaving – your own role in the show. I mean, we'll get to the end of this shoot, the 50th anniversary, and then take it from there, and see what the next step is. It's such a long way off, the 50th anniversary. November 2013. We've got a whole season – and a Christmas Special – to go before then. I've got to focus on this one, and get this one right. I mean, two-and-a-half years in, the writers are nailing my Doctor better than ever –"

PT: "When you're settled into a thing like that for three years, playing the same character, the writers are watching it all the time, therefore they're writing about something they know."

MS: "They're brilliant. It's a stroke of luck that I get to be the incumbent Doctor for the 50th anniversary, because I don't think there will be a bigger year for *Doctor Who*. We want to mark it in the most glorious and monumental way possible. We want to do 50 years – and everyone that's been associated with the show – justice. We want to go, 'Look, world, here is *Doctor Who*, it's 50 years old, a science-fiction show, still going, and from strength to strength.' Steven will do something brilliant. He'll do something grand, or maybe something very simple, but he'll come at it as a fan. He'll go, 'What would I want to see?' His first episode sounds *great*. It hasn't been written yet, but the idea is as brilliant and as mental as you'd expect from Steven. So there's a lot to look forward to. Actually, Steven was going to pitch the next season to me not long ago. He said, 'Are you ready to cry?'"

He's told you his plans for 2014? He's dangling that carrot?

MS: "Yeah. Well, welcome to the world of Steven Moffat. He's just a slave-driving, sadist of a showrunner. [Laughs] No, he's not. But he's a very hard man to say no to."

What is in store, then? Tell us everything!

MS: "[Laughs] I know absolutely nothing that I can tell you."

Playing the Doctor, and as we approach the 50th anniversary, do you think much about your legacy?

MS: "Hm. I'll only ever have a context on it when I get older, I think, and look back. At the moment, it's sort of like you *forget* that you're actually *not* the Doctor, because people in the street go, 'Doctor Who!' They don't call you Matt Smith; they call you Doctor Who, which is... remarkable, really. I saw Paul McGann at the BAFTAs, and I said to him, 'Has it, like, stopped for you?' He said, 'Look, man, to this day, I still get *Doctor Who* fans coming up to me –'"

And Paul only did one TV episode [the 1996 TV Movie].

MS: "That's what he said. It'd be interesting to ask David what it's like having left."

If you could go back, Pat, would you change anything about your portrayal of the Doctor?

PT: "[Smiles] I just did as I was told, actually."

MS: "You just have to give it your all, in the moment. Work hard. Take it seriously. I mean, you can't send it up."

PT: "I don't like the word 'send-up'. We all jested, but it's quite true that a show which is 'sent up' by anybody wouldn't last five minutes. We may have fun at rehearsal, but that's quite different."

Most actors say that it's more fun to play villains. The Doctor must be an exception...?

MS: "Well, he has a darker side."

PT: "He was a bit naughty, wasn't he? Of course you've got to be on the right side when there's a villain about, but the Doctor was naughty all the same. I don't think he was a goodie. If you're going to be totally moral, it's boring, so you have to colour it a bit. Let's face it, it's a smashing part."

MS: "There aren't many parts like it. I don't think I'll ever really have another part like it." DWM

Matt Smith was talking to Benjamin Cook. Patrick Troughton was originally talking to Richard Landen (DWM 78) and Richard Marson (DWM 102).

Just like Patrick Troughton, Matt will always be Doctor Who.

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CAROLINE JOHN 1940-2012

THE DOCTOR'S DOCTOR

Liz Shaw never met a Dalek, and didn't even set foot in the TARDIS, yet she remained the series' second best-loved doctor. We pay tribute to actress Caroline John, who died in June.

Feature by MARCUS HEARN

Elizabeth Shaw shared her name with a brand of luxury chocolates, and was created to lend an air of sophistication to the reinvented *Doctor Who* of 1970. She was brought to life by the suitably grown up Caroline John, whose original stint in the series lasted just four serials. The programme was finding its feet in a new era of colour television, and not every innovation was retained for the remainder of Jon Pertwee's run. One of the earliest and most prominent casualties was the super-intelligent Liz. The character was unceremoniously written out, leaving Caroline with a sense of failure that nagged her for decades. It would be many years before she returned to her best known role, and it would take even longer before she reconciled herself to the brief but remarkable time she spent in the cast of *Doctor Who*.

Caroline Frances John was born in York on 19 September 1940, and brought up in Kenilworth, Warwickshire. She would affect a broad Irish accent to recall the nuns at her convent school admonishing her with a harsh cry of "*Caroline John!*" Her mother also called her Caroline, rolling the 'r' for added emphasis when she misbehaved. Caroline much preferred to be called Carry, insisting on the 'y' spelling she had first adopted as a little girl. "I think Carry sounds softer," she said.

Carry's religious upbringing laid the foundation for a Catholic faith that stayed with her for the rest of her life, and at home her parents' showbusiness backgrounds also made a deep impression. Her father, Anthony, was a theatre director, and her mother, Mary, a former dancer who then trained to become an actress. Carry had five brothers, and was keen to make her mark in a large family. She determined to follow in her mother's dance steps, but feared a "narrow life" and a career that wouldn't last beyond her mid-30s. She was just 13 when she resolved to become an actress instead.

The teenage Carry was galvanised by an amateur production of *A Midsummer Night's Dream*. Her first role, as the mischievous Puck, was followed in 1954 by the chance to appear on film in *Raising a Riot*. Despite its title, this was one of the era's typically polite British comedies. Kenneth More was the lead, but the young Carry was more excited by the prospect of working with child star Mandy Miller, who was soon to score a hit with the *Junior Choice* favourite 'Nellie the Elephant'. Carry worked on the film for a week and made an uncredited appearance as a schoolgirl throwing food at a party. It was a small role, but the experience had a profound effect.

Carry's pragmatic nature dictated that she parked her ambitions until she finished her schooling. After she graduated she spent an unhappy year in France, working as an au pair. In later life she consoled herself with the fact that she was bilingual by the time she returned.

Back in England she once more set her sights on an acting career, but suffered an early setback when she was rejected by RADA. She instead went to the Albert Hall for an audition that won her a place at the Central School of Speech and Drama. She spent the next three years learning her craft alongside fellow pupils that included future film star Julie Christie.

Carry's professional stage début was at the Royal Court Theatre, among some of the biggest names of the day. *August for the People* starred Rex Harrison and was directed by George Devine. This was the ideal launch for a career that followed the then traditional path of repertory theatre. Carry worked in Ipswich, Oxford and Sheffield, and was working as an assistant stage manager at the Oxford Playhouse when Peter Hall asked her to play a fairy in the Royal Shakespeare Company's production of *A Midsummer Night's Dream*. Her existing contract prevented her from taking up his offer, but later on her employers at Stratford East's Theatre Royal were more understanding. She left to play Isabella in the RSC's production of Jacobean tragedy *Women Beware Women* at the New Arts Theatre Club.

The play opened in July 1962, and Carry's performance was noted by audience-member Sir Laurence Oliver. In 1964 she appeared with Joan Plowright, Olivier's wife, and Michael Redgrave in the Old Vic's production of *Hobson's Choice*. Later in the year she understudied Maggie Smith's Desdemona in Olivier's production of *Othello* at the same venue. Although Carry only had a small role in the play, she was nervous at the prospect of sharing a stage with the actor she jokingly referred to as 'God'. Despite Olivier's attempts to reassure her, she remained starstruck by both him and Maggie Smith. She eventually overcame her awe by reminding herself, "They all have to go to the loo, just like us."

From 1964 Carry spent four years with the National Theatre company, appearing in such acclaimed productions as *The Master Builder* (alongside Lynn Redgrave, who became a lifelong friend), *The Royal Hunt of the Sun* (with Robert Stephens), *Much Ado About Nothing* (directed by Franco Zeffirelli), *Armstrong's Last Goodnight* (with Albert Finney) and *Juno and the Paycock* (directed by Olivier).

These were the days before the National had its permanent home on London's South Bank. In April 1967 Carry was at the Old Vic, playing Ophelia in the first professional production of *Rosencrantz and Guildenstern are Dead*. She was still touring with the National company when, the following month, she met Geoffrey Beevers, the young actor who would become her husband.

Jon Pertwee and Caroline John introduce themselves to the press as the Doctor and Liz.

Carry's time with the National came to an end that year, after which she starred as Portia in a production of *The Merchant of Venice* that opened the newly built Northcott Theatre in Exeter. A tour of Eastern Europe followed, and while the life of an actor could be unpredictable, Carry had learned to relish the hours she spent on stage – the times when she felt in control of her character, her craft and, on a good night, the audience's response.

Although by no means a star, she was working regularly and starting to make a name for herself. Perhaps because she was so busy with theatre work, she had never paid much attention to television. In the previous decade her mother had been dismissive about the new medium, telling Carry and her brothers, "As soon as a television comes into this house, I'm out!"

Up to this point Carry had only made a handful of appearances on television. The first was in November 1963, playing a nurse in *The Black Madonna*, an instalment of the BBC's *Teletale* series. It was only a small role, but she later recalled this live broadcast as the most terrifying acting experience of her whole career. She hurried back to the comforting territory of theatre, "where the lovely thing is you can always do it again the next night."

In 1969 she made a belated return to series television with a minor role in an episode of ATV's boardroom drama *The Power Game*. Setting aside her mother's prejudices, and the fact that neither she nor her boyfriend Geoffrey owned a set, she decided to pursue more roles in television. She had numerous copies of her publicity portrait made and posted them to various producers. She was met with almost total indifference. "I couldn't get into television," she recalled in 1999. "People thought I was going to be snooty because I'd worked with Sir Laurence Olivier, Michael Redgrave, Maggie Smith and Robert Stephens."

She decided that the only way to get the attention of TV producers was to create what she described as a "tits and bum" image for herself. In 1995 she explained her strategy to David Richardson: "I don't know how I thought it up, but there was a woman who lived upstairs and she knew this incredible photographer. And I just went and had myself photographed in a bikini up a ladder."

She posted out a fresh set of photographs, and this time round the response was very different. "I got all these interviews. It was incredible." One of the pictures had gone to director James Cellan Jones, who passed it to two of his colleagues down the corridor at the BBC. Producers Peter Bryant and Derrick Sherwin were overhauling *Doctor Who* for its first colour series, casting a new Doctor and aiming for a new level of adult sophistication. Their ambition was to put the show on a par with *The Avengers,* and they saw Caroline John as Mrs Peel to Jon Pertwee's Steed.

Carry was surprised when they invited her to an interview in summer 1969. She had only seen a couple of Patrick Troughton's episodes, and was so naïve about the programme that she genuinely thought the Daleks were operated by remote control – she was surprised to learn that they had human operators inside. ►

'*Doctor Who*'s producers were aiming for a new level of adult sophistication. They saw Caroline as Mrs Peel to Jon Pertwee's Steed.'

The Brigadier (Nicholas Courtney) and Liz in *The Ambassadors of Death*.

"I breezed in and wore a short mini and I'm afraid I got the part," she recalled. "I couldn't believe my luck. I remember having a drink after the interview in the club bar at the BBC and they almost told me then, which is really lovely. Nobody asked if I could act; I assume they thought if Sir Laurence Oliver thought I could they were on safe ground."

She only remembered receiving one piece of advice from Bryant and Sherwin – she was told unequivocally that she mustn't get pregnant.

Shortly afterwards, on 10 September 1969, she posed for her first BBC photo session. The battered jeep she was asked to sit in, and the concrete backdrop of the Television Centre car park, should have given her some hint of the less-than-glamorous locations to come, but Carry radiated a bright, wide-eyed optimism. Wearing a broad smile and another short skirt, it was clear she was the series' most strikingly beautiful actress to date.

Later that month she appeared in *Radio Times*, the announcement of her casting accompanied by another sunny portrait. In hyping the series' new signing, the *Radio Times* gave Carry's age as 25. She was, in fact, turning 29. "It's a good, well-written part," she said, describing Elizabeth Shaw. "And though most of my work has been in the theatre, which I think is wonderful, I'm really looking forward to this television season." Her ten-year-old brother was, she said, especially excited about her new role.

Carry approached *Doctor Who* with the same diligence she applied to her work at the National Theatre. She bought a scientific encyclopedia in an attempt to understand the technical jargon in her dialogue, only to discover that most of the terms her character referred to had been entirely made up. She also bought a pair of spectacles in an effort to lend her character a professorial air. She was asked not to wear them in *Doctor Who*, but kept them for other roles in subsequent decades.

Doctor Who, she hoped, would help her cast off the perception of her as a "long-skirted wench" in classical theatre. "Liz Shaw was a mini-skirted lady, at least. With a first-class brain, mind you."

A few days after the Television Centre photocall Carry began work on her first story. Scripted and filmed as *Facsimile*, the inaugural episodes of *Doctor Who*'s seventh series would go out as *Spearhead from Space*. This return to B movie-style titles betrayed immediate reservations about Bryant and Sherwin's new direction, but if anyone at the BBC was getting cold feet they didn't tell Carry.

The glacial Liz Shaw made her first appearance shortly after being whisked away from Cambridge University to London. Brigadier Lethbridge-Stewart (Nicholas Courtney) describes her as "an expert in meteorites, degrees in medicine, physics and a dozen other subjects. Just the sort of all-rounder I've been looking for."

The cynical Liz takes some convincing, and it's clear that the chauvinistic Brig has a fight on his hands. Carry certainly looked rather more severe than she had during her Television Centre shoot. Her cascading locks were now scraped back, and she wore a brown mini-dress accented with plastic that resembled sections of a bath mat.

"The first day of filming was horrendous," she told Stephen Eramo in 1995. "I didn't have very much to do. We were in some underground parking garage in the north of London and I was very, very nervous."

It took time for Liz to build a rapport with the Brigadier and the newly regenerated Doctor. "One of the nicest touches, I felt, about her relationship with the Doctor was her scepticism and sarcasm," she told Richard Marson in 1986. "When she was introduced to the whole fantastic situation for the first time she reacted as most of us would – with disbelief. But when she was confronted with the truth of the matter she didn't, as most of us would, give up and run off in fright. She confronted it – scientifically."

Incredible as it may seem, Carry first met Jon Pertwee in the make-up room. Her relationship with Pertwee and Nicholas Courtney was considerably warmer than some of the initially stilted on-screen exchanges would suggest. "It must have been quite difficult for Jon because he was trying to make me less nervous," she said, "though he must have been full of a few nerves himself. But he didn't show it. I was too young and probably selfish to think, 'God he's probably shaking in his boots too.'

"He was a wonderful actor. It's like a tennis match. If you've got a good actor to play against your game comes up. And he always looked after all the actors. He would have hated me to say this but I always considered him a father figure. We had a sort of father-daughter relationship."

They probably could have become closer, but in the evenings after filming Carry chose to catch a train home rather than staying to socialise in the bar. She and Geoffrey were living in Ipswich, and the daily commute to the *Spearhead* location near Evesham could be punishing. "I'm quite an independent person, and having come from a big family I had no desire to join another one. I think Jon would get a bit narked if I left to go home early, but I had a long train journey."

On 5 November 1969 filming had moved to the rather more manageable Madame Tussauds in central London. In an interview for the *Radio Times* four years later, Carry recalled the day as one of the most memorable she spent on the series. "I was standing around waiting for my cue when I looked at one of the waxworks – and it blinked. I nearly died! I didn't realise it was another actor waiting for his cue."

Filming for the next story, *Doctor Who and the Silurians*, took Carry to rural Surrey in mid-November. The industrial locations in *Spearhead from Space* had been depressing enough, but the freezing moorland of *Silurians* presented a new set of problems. "There were never any Portaloos," she told David Richardson. "There were all these men and just a couple of make-up girls, and I put up three umbrellas outside the back of the bus and crouched down behind them, trying to look suave!"

When not trying to preserve her dignity behind a bus she was trying to pull her mini-skirt over her freezing knees. "We had quite a few shots of Jon driving me along," she told Richard Marson. "The wind would whistle away, cutting right through you. The worst thing about it was that it really called

TERRANCE DICKS

SCRIPT EDITOR (1970-1974)

"Caroline John was cast by Peter Bryant and Derrick Sherwin in 1969, before Barry Letts took over as the producer of *Doctor Who*. Unfortunately for Carry I suspect it was a casual decision that hadn't been thought through.

"Being one of the Doctor's female companions is, by and large, a thankless task. One of the functions of that role gave the character of Liz Shaw a problem, and it was Barry who spotted it. The Doctor needs somebody to explain things to, because this then helps the audience to make sense of what's going on. Liz had been built up as a brilliant scientist, almost as brilliant as the Doctor. She didn't need things explaining to her.

"There was another problem. Carry was a very good actress, but she was a very serious, straight actress. To play a *Doctor Who* companion you need a natural bubbliness, which didn't really suit the character of Liz as it had been defined by Peter and Derrick. Katy Manning's Jo Grant, and to some extent Lis Sladen's Sarah Jane Smith, had that liveliness about them. It was difficult to introduce that to Liz Shaw, who was a much more intense character.

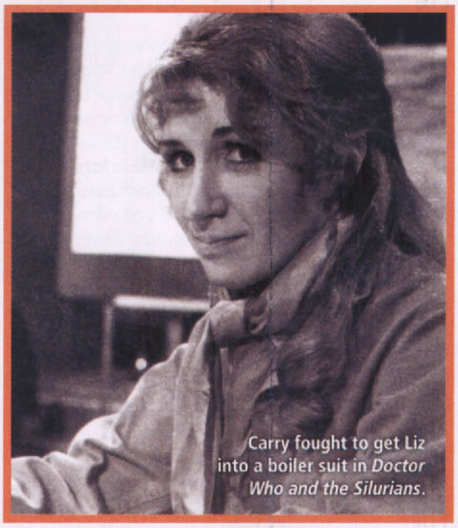
"Ultimately we made a virtue of the serious side to Liz in the serial *Inferno*. The role of Section Leader Shaw in the fascist parallel universe gave Carry her finest moments in *Doctor Who*.

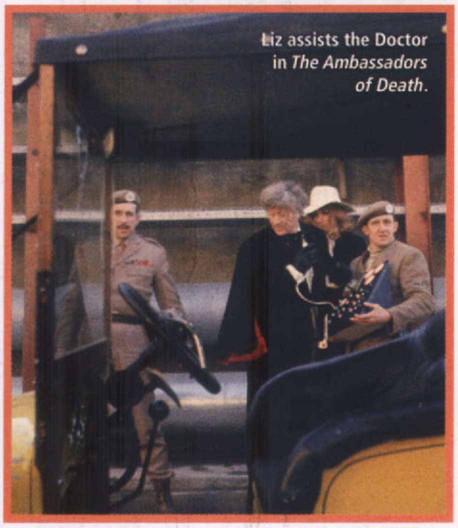
"It wasn't my decision to drop Liz from the show, but Barry discussed it with me before he told Carry. I think it must have been a difficult conversation because Carry was such a nice, decent person. She was always very friendly, helpful and co-operative.

"More than ten years later, when Barry was producing the Classic Serials and I was the script editor, we cast Carry in our adaptation of *The Hound of the Baskervilles*. Tom Baker played Holmes and Carry was Laura Lyons, which was just the sort of part that suited her. It was lovely seeing her again, and I hope this made her realise that what had happened on *Doctor Who* was nothing personal.

"Carry was an excellent actress and a lovely person. She really needed a strong dramatic role to get her teeth into, and playing a *Doctor Who* companion couldn't always provide it."

Unlike her co-star, Carry hated handling guns. Here, she and Jon Pertwee get their hands on a big one, along with producer Derrick Sherwin.


Carry fought to get Liz into a boiler suit in *Doctor Who and the Silurians.*


Liz assists the Doctor in *The Ambassadors of Death.*

"Every story I looked different," she said in 2011. "And there's only four stories. I wasn't firm enough."

upon your reserves as an actress, because it was hardly possible for me to look as if I was freezing and wishing only to be inside in the warm. The children would have been very put off!"

The opening episode depicted a more playful Liz in the scene where she tried to get the Doctor's attention as he tinkered with his new car, Bessie. Carry's own views about the scene were overshadowed by the moment where she stumbles over the line "It would make a night... nice trip for us." She was still wincing about it 37 years later. "That wouldn't go out today," she said on the audio commentary for the DVD. "You'd have redone it."

In charge of these studio sessions was incoming producer Barry Letts. His brother-in-law had worked for Carry's father, so they were no strangers. Letts' induction to *Doctor Who* included a review of Carry's performance in *Spearhead from Space*. He immediately felt that the character had to be softened. "My first thoughts were, 'Let's try to change Liz Shaw a bit, sort of ease her in that direction,'" he said in 2006. "Which is why her rather severe clothes in the first one were changed to rather early 70s gear for *The Silurians*."

Carry was particularly pleased with the red mini-dress she chose for the studio recordings, though baffled by the first of many hairstyle changes. "Every story I looked different," she said in 2011. "And there's only four stories. People make jokes about it to this day. I wasn't firm enough."

Aside from having to wear mini-skirts on freezing locations, the bane of Liz's glamorous look were the spidery eyelashes that had to be individually stuck on by a make-up artist at six o'clock every morning. One day snow delayed her train from Ipswich. Knowing this would make her late, she applied her own make-up during the journey. "I did the full Liz make-up on the train, with all these people watching me," she said in 2000. "It was cold outside but I was sweating. I thought, 'I have got to do this.' I dreaded being told off. I got into the studio, they did my hair quickly, and I walked on just when they needed me. It was a miracle. But I always wonder what those people on the train thought of me, cutting up those eyelashes and sticking them on, one by one."

According to the BBC, the time to be glamorous was always. For the scenes where Liz had to go underground with the Doctor, Carry was dismayed to be told she had to wear a mini-skirt.

"I got on very well with the costume designer, Christine Rawlins, but for some reason I wasn't allowed to wear trousers," she sold Stephen Eramo. "I begged them to allow me to wear trousers and they said, 'No, no, no.' When I walked onto the set, Jon looked at me and asked. 'You're not going down into the mines in that mini-skirt, are you?'"

This was an awkward moment for the girl who had partly won the role of Liz Shaw by submitting a photograph of herself wearing a bikini. Fortunately Pertwee considered it his duty to stick up for the other actors and he fought her corner. "Jon would say, 'It's not real.' And he was right." She was eventually allowed to wear a boiler suit instead.

Happier times in the studio included a fast friendship with Thomasine Heiner, who played Miss Dawson. "I was thrilled she was there," said Carry, "because I had someone to go shopping with!"

Later, *The Sun* newspaper reported that Carry had invited her ten-year-old brother Sebastian onto the set. "He came down to the studio one day to see the Silurians," she told Alix Palmer. "It was the first time I had seen them, too, and I asked how they were made. I'd forgotten there were people inside them. I felt such a clot, and Sebastian was disgusted. He is always asking me what happens next and begging for clues. It's difficult not to tell him, but I never do. He has to wait and see, like everyone else."

The script for *The Silurians* was one that she particularly admired, as she explained to Stephen Eramo in 1995. "It had such a good message in it, and one that I probably appreciate much more now that I'm older. When the army goes in at the end and destroys the Silurian base, you can really see how upset and disappointed the Doctor is in humanity. His reasoning was that maybe it's better to find out a little bit more about people and *not* to fear them before you go out and act the role of killer."

She was also proud of the fact that the story contained her one and only scream in the series – when Liz is attacked by a Silurian at the end of Episode 2.

The first episode of *Spearhead from Space* was broadcast on Saturday 3 January 1970, during the recording of *Doctor Who and the Silurians*. The house Carry shared with Geoffrey in Ipswich didn't have a television, so they decided to hire one. "I went to a television shop," she remembered. "Trying not to sound grand, I said 'I need a television set for Saturday afternoons.' They probably thought I was keen on football!"

On the day the set arrived Carry decided to move it to another room. Surprised by the weight of the cumbersome cabinet she dropped it, and spent the next few hours worrying about how she was going to pay for a new one. At one point she contemplated wearing one of her shortest skirts in an effort to placate the man from the hire company. When the inevitable visit came she was relieved to learn that the set had been insured all along and a replacement was provided.

Soon after this, Carry began work on her third story, *The Ambassadors of Death*. Of the three lengthy serials in this season this was the one that suffered most from being stretched to seven episodes. Sprawling and occasionally incoherent, it nevertheless brought Liz closest to Bryant and Sherwin's original conception of Liz as an *Avengers*-style heroine. The script for Episode 3 involved her in a chase sequence that began with her behind the wheel of Bessie. Unfortunately at this time she had yet to pass her driving test, so close-ups and mid-shots were rather conspicuously cut in from a session filmed at a private airfield.

One of her brothers was the location manager on the shoot, and he could see that she was struggling. "He came up to me and said, 'Why can't you drive this bloody car?' And I said, 'Look, you do your job and I'll do mine.'" Perhaps in response to his frustration she pressed the accelerator so hard that, "When we got out the cameraman was absolutely pea green!"

The chase culminated with Liz escaping across a playing field and being cornered by a couple of thugs over Marlow Weir. She was delighted with the compliments she received from the crew while filming on the playing field (she had been teased at school about her running) but horrified at the prospect of filming over raging water.

This was because she had a secret that she had thus far only shared with Geoffrey and her dresser, Jean Holder. Carry had just discovered that she was pregnant with her first child. Remembering the stern warning she had received from Bryant and Sherwin she decided to keep quiet, but this made ►

◄ the potentially dangerous scene on the weir even more nerve-racking. She wore a wide-brimmed hat to disguise the fact that she would be doubled by stuntman Roy Scammell for the most dangerous part of the sequence, but she struggled to maintain her balance on the wet wood before being dangled over the weir itself. To her dismay, the literal cliffhanger didn't even look that dangerous when she saw it on screen.

Studio recording began in mid-February, and Carry was particularly pleased with the interplay between her and the Doctor in his laboratory. As the Doctor tries to repair the TARDIS' time vector generator, Liz is accidentally sent 15 seconds into the future. Once reunited in real time, the Doctor flicks a switch and a fearful Liz clutches the side of the console. "I love watching that, because I did it purely instinctively," she remembered. "We all might feel that if we suddenly find ourselves whipped away again. It's futile, but it's a human element that you can relate to and it's quite funny."

The studio recordings for Episode 7 took place in March, and Carry was joined by Geoffrey, who had several scenes as radio operator Private Johnson. "I think he'd been interviewed by [director] Michael Ferguson for something else and Michael asked him if he'd like to be in it," she recalled. "He was pleased, and of course it was lovely for me."

Towards the end of the production, however, the atmosphere soured when Barry Letts asked to see her while she was having a microphone fitted. Unusually, she had been contracted on a story-by-story basis. Letts told her that the next story would be her last. After just one season her character would be dropped. "I was a bit shocked, but at the same time totally relieved that I didn't have to tell them I was pregnant," she said in 1999. "I think nowadays I'd say, 'Oh Barry, don't worry – I'm pregnant so you can't use me.' Which is an adult way of thinking. But I was a bit miffed."

She put her quiet reaction down to the fact that she had been "brought up to be very respectful," but later blamed herself for losing the job. "If Barry had said to me, 'It's our fault,' or 'It's not working'... That's how I should have been told. But I wasn't."

Carry in the make-up chair for *The Ambassadors of Death*.

Letts explained that they were looking for another actress to play a new character to take her place, but Carry remembered that he also said, "If we can't find anyone we will of course come back to you."

She swallowed her pride and the following week reported for duty on *Inferno*. The Kingsnorth Business Park in Werburgh, Kent, was the last in a long line of cold, dirty locations. "I do remember at that particular one having to go to the loo," she said. "I know there were some rats, and I remember thinking, 'I've got these boots on, and this short skirt and this strange wig, and my eyelashes going up and down like Minnie Mouse. And I'm crouching down, ready to have my bum bitten by a rat.'"

Suffering "the curse" of having to look glamorous, and still smarting from Letts' decision, she found solace in a script that would become her favourite *Doctor Who* story. Here was a chance to play two very different Liz Shaws – the Doctor's regular assistant, and Section Leader Elizabeth Shaw from a brutal parallel universe.

"I was thrilled because I had the chance, as did Nick Courtney, of playing a baddie," she said. "It's wonderful to be one side of the coin and the other. I would have just liked more scenes. I really rather hated going back to 'goodie' Liz!"

Studio recording began at the end of April, and though her pregnancy was still a secret, she had to ask Jean Holder to let her skirt out by three inches. "Somebody joked, 'Oh, you must be pregnant.' I just laughed."

During rehearsals Pertwee watched the real-life drama of Apollo 13 unfold on television, and was disappointed that no-one other than Carry wanted to join him. She was sorry that her friendship with Pertwee wasn't reflected by greater warmth between their two characters on screen. "I would have liked to have suggested more fun between the Doctor and Liz," she told Stephen Eramo. "There is a little bit here and there and I thought it was wonderful. If there had been more of a twinkle in the eye from time to time it might have lifted the series slightly."

Section Leader Shaw sported yet another hairstyle for Carry – this time a dark wig. In the final episode the Section Leader regains a shred of humanity as her world is about to be engulfed by lava. She shoots the Brigade Leader, thereby allowing the Doctor to leave while there is still time to save the more familiar Earth.

"I couldn't even bring myself to fire a gun," she told the *Radio Times* in 1973. "I hate having anything that can kill in my hand." She described her dilemma in more detail to David Richardson: "I said to the armourer, 'Are you going to be around?' He said, 'Oh yes, I'll be staying.' I said, 'You are going to fire when I point the gun at whoever I have to.' So when it came to it he did it – and Barry never knew."

The episode was recorded on Friday 29 May, and following a wrap party Carry gathered her belongings and left Television Centre. The photocall in the car park must have seemed a long time ago, but it had been just nine months before.

She undervalued her own contribution to the programme, and underestimated the public recognition of her character. "I used to say to Geoffrey, 'I think people are awfully rude – I know I'm pregnant, but I do think staring at me is really rather awful.' I had no idea, of course, that every Saturday they were watching this thing. I thought, 'They just think I'm fat. They're really horrible!'"

"I had a big cloud over me when I left," she said in 1999. "I thought 'I have been terrible – that's why Barry got rid of me.'" The fact that her successor Katy Manning proved so enduring in the role of Jo Grant only served to confirm her suspicions. For a long time, just hearing the *Doctor Who* theme music made her feel ill.

"I would have like to have suggested more fun between the Doctor and Liz... I thought it was wonderful."

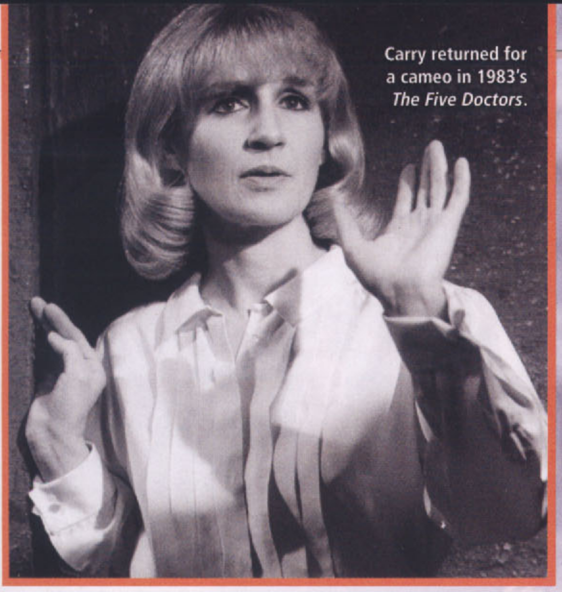
Carry's last regular appearance in the series was *Inferno*.

Carry and Geoffrey were married in June 1970, and in the autumn she gave birth to their first son. Life went on, and *Doctor Who* was relegated to the status of a largely upsetting memory.

Liz's career now comprised a more satisfying balance of theatre and television work. It was only when her third child, Daisy, was born that she decided to devote three years to her family. She told John Ainsworth: "Having had a daughter who was ill when she was little, I think nothing can be better than if a child is not ill. I think if you've got children with things wrong with them, then that is a terrible burden."

In September 1978 the *Radio Times* questioned her about her brief time in *Doctor Who* and found her in a contemplative mood. "I was excited at first to be a brainy girl, but all the directors wanted really was a sexy piece. It wasn't very realistic, looking back. I wasn't allowed trousers and it was such an effort looking glamorous on cold clay-pits and rubbish dumps. I enjoyed the series but found it restricting after a while."

In 1982 Carry returned to television after nine years away to play Laura Lyons in the BBC's Classic Serials adaptation of *The Hound of the Baskervilles*. The invitation was extended by none other than producer Barry Letts. The production also reunited her with director Peter Duguid, who had directed her in *The Diary of Anne Frank* in her last year at Central. Sherlock Holmes was played by Tom Baker,



Carry returned for a cameo in 1983's *The Five Doctors*.

whom she had last worked with when they were both in *Rosencrantz and Guildenstern are Dead* at the Old Vic in 1967.

It seemed there were reminders of *Doctor Who* everywhere. Her husband Geoffrey had already played the decaying Master in the 1981 serial *The Keeper of Traken*, and a year later her niece, Souska, appeared in Peter Davison's début story *Castrovalva*. In 1983 it was Carry's turn to return to the programme she thought she had left behind.

The 20th anniversary Special *The Five Doctors* only allowed Liz a brief scene as an apparition, but Carry agreed to the role on the grounds that it was work. "We were pretty broke at the time, so I said fine," she remembered. "I put the boots and the eyelashes on again and did my little turn."

When asked about the programme on other occasions she admitted with typical candour that she did it "for the money. I didn't give a damn."

Her total disconnection from the series led to an embarrassing *faux pas* on her rehearsal day. "Someone came up to me, this cheery face, and I said 'What are you playing?' And he said, 'I'm the producer.' It was John Nathan-Turner!"

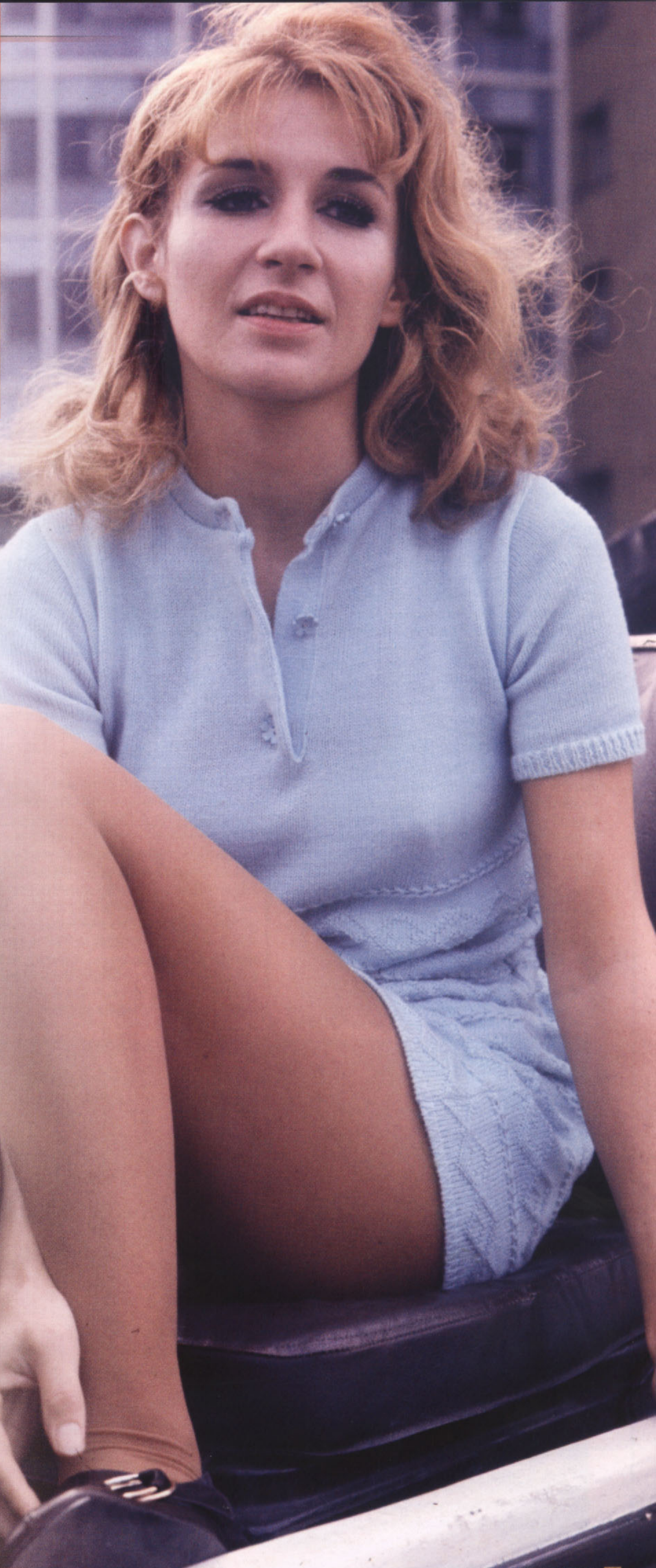
He clearly forgave her, because ten years later he invited her back for *Dimensions in Time*, a Children in Need fundraiser partly made to commemorate *Doctor Who*'s 30th anniversary. The surreal and largely baffling story was recorded for 3D viewing on the *EastEnders* backlot. "That was such fun," she said. "Nobody knew the story!"

With the camera at a safe distance, Jon Pertwee turned to her and confessed, "Duckie, I don't know the story of this at all." She replied, "Jon, just say the lines and don't worry. We haven't got time!" It was, she said, just like going back in time almost 25 years.

1993 also saw the first home video release of *Doctor Who and the Silurians*. When BBC Enterprises sent her a copy she waited until the family were out of the house before she played one of the tapes. "I watched it secretly on a Monday morning when they'd all gone off and I was meant to be doing the washing." Having received so little encouragement at the time, she was surprised by what she saw. "I looked at it and thought, 'Hey, if that was my daughter I'd be very proud of her.'"

The gradual reconciliation continued when she decided to attend her first convention. "When I was bringing up my children and working I felt weekends were very precious, and I didn't think I'd been very good in *Doctor Who*," she told Peter Griffiths in 1998. She explained that she had revised her opinion after watching *Doctor Who and the Silurians*, "and [now I] realise I had been all right. I then got a very nice letter from a fan called John Molyneux, who was a guest liaison for a convention, and it was almost as if he'd read my thought process. So I thought I'd go to one before I died."

Attendees at Manopticon 3, held in Manchester in April 1994, could see how nervous she was. "I don't want people to think I was snooty," she told Chris Howarth and Steve Lyons. "I wasn't. I was frightened... I think the longer I left it the more scared I became." ►



Her fears were, of course, unfounded. "I thought the fans were really warm and welcoming. They really encouraged me and it's given me tremendous confidence."

Aware that Carry was now prepared to embrace her *Doctor Who* legacy, the fan community decided to resurrect Liz Shaw on screen. In 1994 director and *Doctor Who* enthusiast Bill Baggs cast Carry in *The Zero Imperative*, a video production that reunited her with Jon Pertwee on screen for the last time.

While recording *The Zero Imperative* Carry formed a lasting friendship with the second assistant director Patricia Merrick. The two would often attend conventions together, and Patricia has fond memories of their double-act. "Carry noticed that some of the *Doctor Who* events had a cabaret. One day she said to me, 'It would be really nice if we had a sketch we could perform.' We came up with an idea that was based on *The Silurians*. While all the hoo-ha was going on with the Silurians, the Doctor and Liz Shaw, we wondered what it must have been like for the cleaning ladies in the room next door. So we wrote this script that ran parallel with the action at the end of the story. We played these two ladies, moaning about the racket and the fact that they would probably have to clean up afterwards!"

Over the next three years Carry appeared in four further productions for Baggs, reprising the role of Liz in three of them: *The Devil of Winterborne*, *The Ghosts of Winterborne* and *Unnatural Selection*. Dr Shaw was now leading the Preturnatural Research Bureau (PRoBe) in a series of adventures populated by numerous *Doctor Who* luminaries, although copyright restrictions prevented all but Carry from reprising their familiar roles.

One of the innovations Carry brought to the middle-aged Liz caused her co-star Louise Jameson to raise an eyebrow. "I remember her smoking a pipe when we did PRoBe," she says. "I think it was her way of sneaking nicotine onto the set! Smoking was really her only vice, and I know she fought to give it up in her last few years."

In 1996 Carry told *Shivers* magazine's Michael Fillis: "Liz is not so snooty or scathing now and, together with Louise Jameson's character of Patricia Haggard, she has become something of a lead player. She goes out on a limb and she believes now. Liz will always approach these spiritual things through the lens of science – although she does believe in the Winterborne manifestation. The police are now the ciphers."

Patricia Merrick assists Carry at one of her many convention appearances.

'Carry formed a lasting friendship with Patricia Merrick and the two would attend conventions together.'

Although Baggs received some funding from the European arm of the Sci Fi Channel, the budgets remained low. *The Ghosts of Winterborne* and *Unnatural Selection* were filmed back to back, with Baggs sometimes shooting scenes from both stories on the same day. Carry devised an elaborate system of costume changes to confound him. "The last two were a bit hectic," she recalled. "We did two weeks working from 8 o'clock in the morning to 12 o'clock at night. I laid out the costumes I would wear on day one, day two, day three and day four of the first story, and again for the second story, so I had about ten different costume changes across both stories. If you don't have a change of costume Bill will take a scene that you have played for day four in the story and put it in day two, so it makes no sense and it makes you look crap."

During the 1990s Carry's television work included a regular role as a housekeeper in the first series of *Harry Enfield's Television Programme*. Charged with looking after a pair of bickering politicians, one particularly notable sketch saw her witness a heated debate about whether *Doctor Who* had been better under a Labour government.

She was also a regular in the final series of *Wish Me Luck*, and made guest appearances in *The House of Eliott*, *EastEnders* and *Silent Witness*. Highlights of her stage work in this decade included starring in Geoffrey's adaptation of *Silas Marner*, a new production of *The Master Builder* and a workshop of *Waiting for Godot* in Zagreb, for which she was joined by Vanessa and Lynn Redgrave and Amanda Plummer. For both her and Geoffrey there were numerous productions at the Orange Tree, the theatre near the home they shared in Richmond. Their daughter Daisy would also become an actor, adopting the stage surname Ashford.

In 1995 John Ainsworth gained an insight into Carry's home life in one of **Doctor Who Magazine**'s *Out of the TARDIS* interviews. She discussed her love of gardening, revealed she had a frustrated ambition to be the world's top ice skater and selected the New Testament as one of her favourite books. "I'm pretty happy most of the time, I think," she said. "I'm not a doleful person. Probably I'm happiest when I get into bed at night. I lie in my bed and it's like an island and I cuddle up to my husband and I think that this is the nicest bit of the day. I think that's when I'm happiest."

"She had an absolutely beautiful garden from which she took immense pride and solace," says Louise Jameson. "She had a very good marriage with Geoffrey, and they had three fabulous kids.

In recent years Carry became involved with special features for the *Doctor Who* DVD range.

Carry appeared in several Big Finish audios, including *Dust Breeding*, with Sylvester McCoy, her husband Geoffrey Beevers and Sophie Aldred.

The family home was really beautiful to walk into; there was such a lovely feeling about it."

Theatre continued to offer Carry the greatest challenges, and in 2001 she took the lead in *Still Time* at the Southwark Playhouse. This story of two newly wed sexagenarians was unflinching in its depiction of institutionalisation and other mental health issues. Carry and her co-star Ric Morgan spent much of their time on stage entirely naked.

Now a pensioner, Carry threw away the hair dye and went for what she described as "the Joan Hickson-type roles." In 2003 she played a grandmother in Richard Curtis' international hit *Love Actually*. Three years later she was equally at home performing her friend Lynn Redgrave's one-woman play *Nightingale* at Hampstead's New End Theatre.

Now happy to be associated with *Doctor Who* she recorded audio commentaries and other special features for the new range of DVDs, and in 2001 joined the informal repertory company of *Doctor Who* stars at Big Finish. Her first performance for them was in *Dust Breeding*, in which she played Madame Salvadori alongside Geoffrey and Sylvester McCoy. The 2006 *Companion Chronicles* story *The Blue Tooth* pitted Liz against the Cybermen for the first time. "The only sad thing is there's quite a lot of dialogue for the Doctor," she told David Richardson. "I wasn't naughty – I didn't [she impersonates Pertwee] do it like this. Bless his heart. You just wish he was there for that really."

Returning to Liz Shaw after another lengthy gap was not at all daunting. "You use yourself in a way – your person is your instrument, and you mellow a lot with age. Liz is a very sharp woman, but I think being with the Doctor mellowed her somewhat. I think she still feels antagonistic towards the Brigadier, and I don't think she's a great fan of the army. I like the fact that she is doubtful of them."

Carry recorded four further *Companion Chronicles* stories for Big Finish. David Richardson, the producer of the range, remembers her fondly. "Carry loved returning to the role," he says. "She was so utterly professional and note perfect in the recording booth, and just a delight in the green room. As soon as the red light went off, she would gravitate towards the kitchen, and would be doing the washing up. I'd beg her not to, but she just liked pitching in. The studio always sparkled when she was there."

By now Carry was an enthusiastic supporter of the latest episodes of *Doctor Who* on television. She watched all of the Christopher Eccleston series, and kept up with the David Tennant episodes when work allowed. "I think it's wonderful," she said in 2006. "They know what they are doing, they are giving the people what they want. I'm a little bit hesitant about the lovey-dovey relationship between the Doctor and his companion – we get enough of that in everything else. I quite liked the fact that the relationship was never stated and it made you guess. There's something to be said for that, and it's not what the series is really about."

In 2010, the spin-off series *The Sarah Jane Adventures* made a reference to Liz Shaw, revealing that the former Cambridge scientist was now stationed on a moonbase – presumably still working for UNIT.

Carry's own career was slowing down. She knew that there were relatively few roles for women in their 60s, and she became nostalgic about the relaxed pace and character interplay of 1970s television. "It's a great shame that things are not left to settle a little bit to give the audience time to recap and go forward," she said in 2007. "Today it's so murky half the time. I don't know what's going on and I don't know who's who because there aren't enough close ups. And half the people all look alike."

But she added, with typical self deprecation, "It may be that I'm just getting a bit long in the tooth."

Her final television appearance was a silent role in a commercial for the Blue Cross animal charity. It was a low-key end to her screen career, but the stage work and *Doctor Who* special features continued, and she was still recording for Big Finish in early 2012.

The new year brought the greatest challenge of her life. "Carry had cancer before, but she had beaten it," says Patricia Merrick. "Sadly it came back. I know she had very strong faith, and I think that must have helped her."

"Carry's final recording for Big Finish was in January for *The Last Post*," says David Richardson. "She was so delighted to return, despite her illness. She loved the script by James Goss, and suggested Rowena Cooper for the role of Liz's mother Emily. It was a brilliant day. Carry asked if we could continue the story; could we get Rowena back? We made plans, a storyline was drawn up, but then we heard the very sad news."

Caroline John died on 5 June. At her funeral 15 days later, friends and family smiled when they heard her own, typically unassuming epitaph: "Thank God – no more washing up."

"When people die, everyone is always eager to say nice things about them," says Richardson. "But everyone always said the nice things about Carry when she was alive too – she really was a lovely, gentle and warm person. She really did care and engage with people. And she was a great actress, who was wonderful to work with. She was a very special person, and I'll treasure the fact I got to work with her and know her."

SHAW'S FOUR

Liz Shaw played a leading role in just four *Doctor Who* stories, but Caroline John ensured that there were memorable moments in each one.

SPEARHEAD FROM SPACE EPISODE 3

Although seconded to UNIT, Liz Shaw is her own woman. Her curiosity about the Doctor – who is, after all, a fellow scientist – compels her to help him recover the TARDIS key, which she steals from the Brigadier's desk. "I'm afraid he's going to be awfully cross with you," says the Doctor as she hands it over. But Liz shares the Doctor's frustration over their new boss. "If you're quick he mightn't even miss it."

DOCTOR WHO AND THE SILURIANS EPISODE 4

A sombre Doctor returns from discovering Quinn's body and reports his findings to Liz. This exchange illustrates how Liz soon conformed to the traditional role of a *Doctor Who* companion. She asks the Doctor no less than eight questions, culminating in the classic "What are we going to do now?"

With the exposition out the way we're reminded that Liz is no pushover, as the Doctor says he will investigate the caves without her. "Either I come with you or I go straight to the Brigadier," she threatens. How can the Doctor refuse?

THE AMBASSADORS OF DEATH EPISODE 3

Yet another new look for Liz, whose summery outfit and wide-brimmed hat are not the sort of attire you need when being pursued by a pair of relentless kidnappers. Following a car chase and a sprint across a playing field, she gives as good as she gets when cornered over a weir. Liz is outnumbered, but puts up some sturdy resistance which nearly sends the first thug straight into the water.

INFERNO EPISODE 4

The Doctor tells Section Leader Shaw that he comes from a parallel space-time continuum, and Elizabeth becomes intrigued that there might be a very different version of herself in an alternate Earth. "Did you ever think of becoming a scientist?" asks the Doctor, suggesting that Liz and Elizabeth could be two facets of the same person. "I read physics at university..." she ventures nervously.

"She had a very compassionate and generous spirit, and she was very kind and caring," says Patricia Merrick. "She was a very talented and instinctive actress. Working with her was a lovely experience."

"I'm very sad she's not here any more, and I will miss her at conventions and social events," says Louise Jameson. "She was loved by so many people and nobody had a bad word to say about her. My heart goes out to Geoffrey and her family."

Despite prolific stage work, and varied parts in television, it was ultimately Carry's nine months in *Doctor Who* that she would be remembered for. Newspaper obituaries and other tributes all focused on her brief but crucial contribution to a season that secured the programme's long-term future. Carry had once dismissed the programme as insignificant, but then openly acknowledged the debt she owed it for broadening her career.

In 1970 Carry had left Television Centre under "a big cloud", convinced that she had failed in one of her most cherished roles. Near the end of her life she was finally happy to admit, "I thank *Doctor Who* every day." DWM

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

BIRTHDAY BOYS

"What do you mean, 'Tom Baker's not coming'?!"

Happy 20th birthday, *Doctor Who*! Everyone is invited to the party to celebrate two decades of adventures in time and space...

Feature by JACQUELINE RAYNER

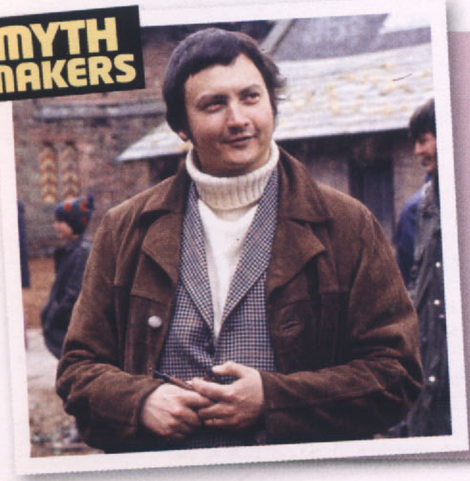
THIS ISSUE THE FIVE DOCTORS (1983)

In a lot of offices, people take in cakes on their birthday to share with their colleagues. Children give out cake and party bags to their friends as a 'thank you' for coming to their birthday party. You're celebrating your special day by thanking those who've been with you on life's journey - perhaps they've even made it better. The cakes and sweets and small plastic toys may not be the healthiest - or classiest - things ever, but every now and then it's nice to wallow in sugar and junk and just feel temporarily, blissfully happy.

So in 1983, as we were all singing 'Happy 20th birthday, *Doctor Who*!', *Doctor Who* was busy assembling the goodie bag to end all goodie bags. Every cake, every sweet, every small plastic toy that a *Doctor Who* fan had ever craved were presented in one glorious 90-minute whole.

The opening seconds - the original Doctor giving his beautiful speech from the end of *Flashpoint*. HAPPY BIRTHDAY! The party's

MYTH MAKERS



TERRANCE DICKS

WRITER

Terrance Dicks wrote surprisingly few *Doctor Who* scripts – *The War Games* (with Malcolm Hulke), *Robot*, *The Brain of Morbius* (under the pseudonym 'Robin Bland'), *Horror of Fang Rock* and *State of Decay* were all he had written pre-1983. On that basis, he might seem an odd choice to pen the twentieth-anniversary story. But there was really no-one better. To the Target Books generation, Terrance Dicks *was Doctor Who*.

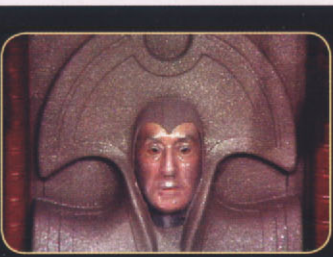
After years working in advertising Dicks became a freelance writer and editor, joining *Doctor Who* as assistant script editor in 1968. He would soon become full script editor and form a partnership with producer Barry Letts that would shape the Jon Pertwee years of the show – although unlike Letts he would write no stories for the Third Doctor. However when a publisher acquired the rights for *Doctor Who* novelisations, Dicks saw an opportunity to do what he'd always wanted to do – write a book. He was soon the default writer for the book range, novelising any story that the writer of the screenplay didn't want to do – which, to begin with, was nearly all of them. In the end he wrote an astonishing 64 novelisations (plus two 'junior' ones). Dicks also worked with Barry Letts on the series *Moonbase 3* (which they co-created) and the BBC's classic serials; he wrote two *Doctor Who* stage plays, many other children's books and later some Virgin/BBC original *Doctor Who* novels, but nothing quite compares to the impact of his Target books. For a lot of children, they're what *Doctor Who* was all about. More than that, they were what *reading* was all about.

MEMORABLE MOMENTS

"We're on Gallifrey."
It was astonishing to think that Susan had come home for the first time since fleeing in the TARDIS. The words 'Gallifrey' and 'Time Lord' and 'Susan' had never even been written in the same script before....

"No. Not the mind probe!"
Framed for betraying his own people, the Castellan is horrified to learn that he is to be submitted to the agonies of Time Lord interrogation – and delivers a line now infamous in the history of *Doctor Who*.

"Try it Doctor! It's as easy as Pi!"
In the Tower of Rassilon, the Master lures a squad of Cybermen to their deaths on an electrified chess board, but kindly gives the First Doctor and Tegan a vital clue to the safe route across.



"Your place is prepared, Lord President Borusa."
One of the most horrific moments in *Doctor Who*. Borusa is given an eternity of living death, his terrified eyes darting from side to side on Rassilon's tomb...

A squad of Cybermen play the Game of Rassilon!

barely started, and it's already hard to see how that can be topped. There's someone who looks a bit like the First Doctor in his garden (well, at least he looks more like the First Doctor than that robot double in *The Death of Doctor Who*). And then... oh, then... UNIT! The Brigadier! The Second Doctor! Omega is name-checked! The Third Doctor! Bessie! Sarah Jane and K9! Actual clips from *Shada*, the story we thought we'd never see! Susan! The sugar rush is never going to end. Old monsters, even more past companions (even if they weren't real). Yes, we might have complained that the Second Doctor couldn't possibly have remembered that Jamie and Zoe had had their memories wiped, but (a) we were just so excited to see them, and (b) it led to a million theories to make it all fit together – which is the sort of ingenious thing that fans love doing anyway.

On top of this, it's dramatic. The Doctor, our current Doctor, is fading away. A sinister figure is putting models on to a game board, which looks even more fun than the board game you got on the Weetabix box in the 1970s. It turns out that we're on Gallifrey, in the terrifyingly named Death Zone. There are hints of the Time Lords' dark past – and their dark present too; after all, this is a place where they subject people to the Mind Probe.

And the icing on the cake – the genius edible ball bearings – is that the conclusion to this story is astonishing. When Borusa claims immortality – and the Doctor lets him – we see not the mere death of a favourite old character, but a nightmare-inducing eternal horror visited on him. It's scarier than the Daleks, the Cybermen and the Master, put together.

Goodbyes are said. We take our last bite. "You mean you're deliberately choosing to go on the run from your own people in a rackety old TARDIS?" "Why not? After all, that's how it all started." And we are completely satisfied.

Ah, birthdays, anniversaries, and celebrations. The lifeblood of *Doctor Who*! This article has the good fortune to be appearing inside **DWM** 450. Congratulations, **DWM**! (Please don't forget to put a piece of cake inside the polybag of this issue for every reader.) Here, in this particular feature, we're counting down to 50. To another celebration. To – and I can't quite believe this, but it's true – *Doctor Who*'s 50th birthday. Are we going to get another party bag? I hope so. I would like, please, all the surviving Doctors and all the surviving companions. I would like Ace to roar up to the party in her sports car. I would like Peri and Yrcanos to come along, and Steven, Vicki and Dodo too. Donna must be there, as long as we're quite sure her brain won't burn out this time, and she will of course bring Wilf. Ian Chesterton, *Doctor Who*'s first hero, will be guest of honour. Sarah and Harry and the Brig and all those we have loved and lost would get namechecks and we'd shed a few silent tears.

On top of that, I'd like Monoids, Chameleons, Axons, Rutans, Tractators, Sil, the Rani and the Kandyman – and let's throw in Tree People, Clockwork Robots and Weeping Angels. Plus Duggan, the TARDIS food machine, the Doctor's magnetic chair, the Whomobile, and Mrs Farrel's kitchen sink.

Somehow, I doubt I'm going to get my wishlist. It's the equivalent of Steven Moffat giving us nothing but jelly babies to eat for a week, and he's much more stylish than that. But back in 1983, the jelly baby diet won. I don't know anyone who doesn't think that *The Five Doctors*, looked at objectively, is just the tiniest little bit daft. But at the same time, I don't know anyone who doesn't adore it utterly. It wouldn't be good for us to have *Doctor Who* like that every day. But for special occasions – absolutely nothing can beat it. **DWM**

STAR PERFORMANCE

PETER DAVISON

THE DOCTOR

By 1981, Peter Moffett – who adopted the stage name 'Peter Davison' to avoid confusion with director Peter Moffatt – was a familiar face on British television, best known for his humorous roles in sitcoms *Sink or Swim* and *Holding the Fort*, and comedy drama *All Creatures Great and Small*. *Doctor Who* producer John Nathan-Turner had worked with Davison on *All Creatures*, and, following Tom Baker's resignation, persuaded the actor to take on the role of Doctor number five. At 29, Davison was the youngest Doctor so far, but he decided not to play the Doctor as a typical youthful hero, making him instead vulnerable and fallible. After Tom Baker's confident performance, the change in style led critics to refer to the Fifth Doctor as 'boring' or 'the wet vet' – which is baffling, as Davison gave a skilled, multi-layered, and entirely interesting performance (and Tristan Farnon, his vet role, was only wet in the sense of liking a lot to drink).

Sadly, having found his second season as the Doctor a frustrating experience, Davison decided to leave the series at the end of the 1984 series. Being a versatile and popular actor, he was not typecast as the Doctor, and continued to have a very successful career, including lead roles in *A Very Peculiar Practice*, *Campion*, *At Home with the Braithwaites* and *The Last Detective*, among many others. He had a recurring role in the wonderful *The Mrs Bradley Mysteries*, in one story briefly appearing opposite a young actor called David Tennant, who would later become both the Tenth Doctor and Davison's son-in-law. Davison and Tennant would act together again in *Time Crash*, the *Doctor Who* mini-episode made for *Children in Need* in 2007. Many, many viewers who had been there for the *Doctor Who* episode from *Children in Need* 1983 would agree with the words that writer Steven Moffat gave the Tenth Doctor to say to his predecessor: "You know what, Doctor? You were *my* Doctor."

> **"A sinister figure is putting models on a game board, which looks even more fun than the board game you got on the Weetabix box..."**

Life with THE DOCTOR

After a short absence from *Doctor Who*, Chris Chibnall returns to write two new episodes, and reveals that his greatest reward is to see how much his children love the show...

Interview by BENJAMIN COOK

"There is so much to see, Amy – and I don't want to miss it. Any of it. Because it goes so fast. I'm not running away from things. I'm running to them. Before they flare and fade forever..."

The Doctor (Episode 4)

If you read **DWM**, you're probably aware of Chris Chibnall's body of work. Between 2006 and 2008, he wrote eight episodes of the first two series of *Torchwood*, on which he was head writer and co-producer, as well as *42*, an adventure told in real time, for *Doctor Who*'s 2007 series. He scripted episodes of both seasons of International Emmy Award-winning show *Life on Mars* (BBC One, 2006-07) and, after showrunning the first series of *Law & Order: UK* (ITV1, 2009-present), returned to the *Who* fold in 2010 with Silurian two-parter *The Hungry Earth/Cold Blood*. Chris gained further showrunning experience on 2011 US series *Camelot*, which aired on Starz (the premium entertainment network that also co-produced *Torchwood: Miracle Day*).

Now, Chris has written two episodes – numbers 2 and 4 – of *Doctor Who*'s upcoming five-part autumn run. At the time of going to press, the episode titles are still being kept under wraps. In **DWM** 446, *Doctor Who*'s executive producer Caro Skinner described Chris' script for Episode 2 – which was the first of the 2012 series to be shot, as it requires a lot of CGI to be added in post production – as "an absolutely genius piece of writing... There are so many surprises in the script, and so many things for the fans to get their teeth into when the episode airs." In the following issue, she described Episode 4 as "a massive roller-coaster ride of a sci-fi story, but, as ever from Chris, it's also a beautiful piece of writing." If you ask **DWM** – and we're sure you were about to – Episodes 2 and 4 are Chris' strongest, most thrilling *Doctor Who* scripts to date.

"I'm very hesitant to talk about my own stuff in that way," he says. "You would hope that you get better as you go along, because if you get *worse*... that would be really annoying!"

Caro told **DWM** that Chris' first draft of Episode 2 was one of the best first drafts she'd ever read of anything. Does that mean he found writing it easier?

"You never know. It didn't really feel that different to me. I mean, I enjoyed writing these episodes a bit more. I had fun with them. There was quite a lot of thinking time, which was a real luxury. I had more freedom. The more you write *Doctor Who*, the more you learn. Equally, every new episode has a new set of challenges, and half of what you know you have to put to one side. They're all-new problems. And things can still go wrong. Even after they're written and filmed, there's a long edit to go.

"What surprised me was how much of that first draft of Episode 2 made it through the process. It hasn't been compromised by budgets in the same way that, for instance, on *The Hungry Earth* and *Cold Blood*, there were some really big components that fell out at the very last minute – a week or two before we started shooting – and there wasn't as much time to repair those things as we'd have liked. There were lots of things that were in the scripts that we couldn't end up doing. This isn't a criticism of anyone – everyone rallied around brilliantly – but some of the great things that we wanted to do just became impossible. I think everyone involved in that two-parter would agree that slightly compromised some of the ambition."

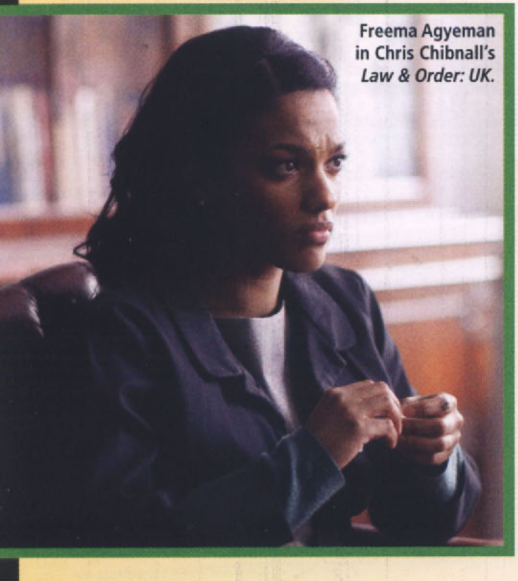
Chris didn't contribute to *Doctor Who*'s 2011 series at all. "I was off doing *Camelot*," he explains, "which was a hugely challenging experience. You know, it's a very different system, the American system. There are way more executive producers. We had 13 on *Camelot*! The wonderful thing about *Doctor Who* is I'm working with people I really rate and respect, and are very supportive and clever... the joy of that was untempered. Episodes 2 and 4 have been a lovely experience. I've had a really great time."

Chris has watched rough assemblies of both his upcoming episodes. "I'm really pleased with them," he says. "I wasn't able to make it along to any of the filming for Episode 2, but I was sent the rushes each day, and I was sending emails, and talking to Steven [Moffat, showrunner] and Caro about it as we went. I think Saul [Metzstein, the director] has done a great job, and was very in control of what is a very bonkers episode. Episode 4 is looking great, too. Douglas [Mackinnon, the director] has been really thoughtful about how the episode is constructed visually, because there are a lot of different components. It's quite difficult, tonally, to unify them all. You're suddenly getting snatches of other adventures, that you see 30 seconds of. And the casts of both episodes are amazing."

As glimpsed in the new series trailer released earlier this year, the Doctor has a whole gang of companions in Episode 2: there's Amy and Rory, Rory's dad Brian (played by *The Fast Show* and *Harry Potter* actor Mark Williams), Queen Nefertiti of Egypt (Riann Steele), and British explorer Riddell (*Sherlock*'s Rupert Graves). "Steven gave me the title of the episode – and the other thing he said was, 'Maybe it's [set on] a ship heading towards Earth, and Earth is on alert – and that was as far as he went, I think. In my pitch back to him, I said, 'You know, I'd love a gang.' I thought, 'What's the most bonkers group of people you can put together? You can pick out these people from time and space. Also, a gang could kind of change the Rory/Amy dynamic – it might shed something on that.'"

Which other characters did Chris consider including in the Doctor's gang?

"The only change was, my very first pitch included somebody from American history. Straight away, Steven said, 'Ah, we're doing the Wild West in



Freema Agyeman in Chris Chibnall's *Law & Order: UK.*

Jamie Campbell Bower as King Arthur in the Chibnall-showrun *Camelot*.

Rory (Arthur Darvill) and Amy (Karen Gillan) in Chris' *The Hungry Earth/Cold Blood*.

Episode 3,' so the Riddell character, the sort of game hunter, is an equivalent, but British."

Meanwhile, one of Mark Williams' *Harry Potter* co-stars, David Bradley, plays 'man in black' Solomon. What villainy can we expect?

"Solomon is half businessman, half Somali pirate. Once I'd had that idea, I thought, 'He makes sense to me now, without being too melodramatic.' He has a reason for everything he does. Solomon is motivated by greed and profit. You want a really good, strong villain, particularly in these episodes, where you're going for big ideas, action, adventure, and fun. It was great to have the space to create one."

What can Chris tell us about Episode 4?

"Caro and Marcus wanted to do a very different contemporary Earth story than has ever been done before. A story focussed around Rory and Amy's years with the Doctor before their epic final adventure. A story that conveys scale in an unusual way. The main focus is about the impact the Doctor has on the emotional lives of his favourite companions. Steven's brief was 'life with the Doctor' – *The Man Who Came to Dinner*, *Doctor Who*-style.

"That episode actually came into the run quite late. Initially, there were originally only going to be four episodes before Christmas. When a fifth was added, Steven asked me, 'Do you want to do it? It should be all about Amy and Rory. It should be celebrating them before they go.' So it's told much more from Amy and Rory's point of view, this story, than the show has ever attempted before. 'Obviously,' Steven added, 'there should be some alieny, sci-fi-y story as well.'"

Episode 4 centers on a very, uh, unusual invasion of Earth. Chris offers some – rather cryptic – clues to the nature of the invasion: "I'd had the idea in the back of my mind for a while, and it has quite an obscure starting point... There was a container ship, the *MSC Napoli*, that got beached off the coast in Devon, near where I live. This was in January 2007. It was on the national news. There were all sorts of crazy things on that ship. Many of them washed up on shore, and hundreds of people from the surrounding area went down to ►

"I enjoyed writing these episodes. The more you write *Doctor Who,* the more you learn..."

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

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the beach and just grabbed them. I mean, I think there were things like motorbikes in one container!" Other products taken away included exhaust pipes, steering wheels, and beauty cream. "It was a kind of free-for-all. People took stuff away, and the police had to come and investigate. I was really struck by the idea that if things just appear and they're free, people take them.

"At the same time, the other thing I was interested in was writing a lovely big Earth invasion story, because I really love those, although maybe we haven't seen much of them in the last couple of years. So those thoughts married up, really, and knowing that I'd be telling the story through Rory and Amy's eyes... Often, you have three or four separate little nuggets, and you start to kind of knit them together to make a story... Those individual things don't feel connected to start with, but it's your job, as a writer, to merge them."

Also, Episode 4 is the first UNIT story since the 2010 *Sarah Jane Adventures* episode *Death of the Doctor*. The return of *Doctor Who's* Unified Intelligence Taskforce – protecting planet Earth from aliens since 1968 serial *The Invasion* – was "a very simple decision," according to Chris. "I'd pitched Steven the idea of the invasion, which he'd bought straight away – 'Yup, go away and do that' – and then I went, 'Oh, I'll probably need UNIT. Can I have UNIT?' He went, 'Yes.' And that was it. These decisions are very simple. 'If you want them, have them.' It comes from a practical and logical standpoint of, if there is an alien invasion, you're going to need people to deal with it, and it's one of the great things that the show built in in 1968, and then built on and on. It's a really useful dramatic mechanism, as well as being, obviously, great in terms of the show's continuity."

But top of Chris' wish list when he was invited to write Episode 4 was a return for Rory's dad, Brian. "As soon as the idea came up, it was pretty clear that he should be in it, especially as the story centres on Amy and Rory," says Chris. "Mark Williams agreed to return without even seeing the Episode 4 script. We said, 'There will be another episode, and these will be the dates,' and he was really up for that."

That must be a great compliment for a writer?

"It's lovely. He didn't know what would happen to Brian in Episode 4. Then again, it's *Doctor Who*, isn't it? *Everybody* wants to be in *Doctor Who*, and Mark got on really well with Matt, Karen [Gillan] and Arthur [Darvill] on Episode 2. One of the really key things about Episode 4 is, it had to have a really good family feel. I wanted it to have a lot of warmth, a warm glow, sort of emotionally. I talked to Douglas about achieving that visually as well – because it's like the sunset of the Ponds, this episode, really. It's not quite the farewell, but it's one of the moments before they leave where you go, 'Do you know what? You have been awesome,' and we want to celebrate that."

Chris explains where Brian came from in the first place: "I really, really wanted to see some of Rory's family, and I settled on his dad quite quickly, including him in the Doctor's gang in Episode 2. It was one of those ideas that tickled me. I asked Steven whether I could do it, and he sent an email back going, 'Sounds brilliant! Go for it.' It had to be a fun relationship. It had to tell us a bit more about Rory. It had to give Arthur something new to play as well, which is always high on the list... I mean, I guess you're always thinking, 'What can I give the actors to do that they haven't done before, is interesting, and will show something about the characters?'"

Is Brian based on anyone in particular's real-life dad?

"Hopefully he's sort of the 'universal dad', but also maybe the dad of that age and that generation, where it's, like, he wants to be terribly heroic and able, but actually he's not. He has his own sort of vulnerabilities. The fathers of that generation aren't necessarily the big, imposing, patriarchal figures that maybe their dads were. Brian is slightly great, slightly crap, slightly vulnerable, slightly at odds with the world – and then he's taken into an even bigger world, and he's even more at odds with that one. Also, I think it's a bit of projection. Like, I've got young kids... When you become a dad, you think, 'Oh God, in 20 years' time, I'm going to become that, aren't I?'"

For Chris – as for many of us – one of *Doctor Who's* greatest assets is its leading man, Matt Smith. "He's so extraordinary. I can't say this enough. He's able to take whatever you give him, and make it better – original, fresh, moving, and funny. That's the joy of writing for the Doctor. Matt is an incredibly hard worker. What you see in his performance is the result of a lot of preparation. It's very, very clear that he has thought about all the possibilities, he knows what the through-line is... He's an incredibly diligent actor, and that pays dividends.

"What you see with the character of the Doctor – in every era, to a greater or lesser degree – is how much the actor creates their own version, and then how the writers respond to that. Once you've seen

UNIT is back in Chris Chibnall's latest script.

WHAT THEY'VE SAID ABOUT CHRIS' EPISODES

42

RUSSELL T DAVIES
Showrunner

"As a writer, I love Chris' skill in intercutting plots. You've got the Doctor repairing the engine, Korwin killing Lerner, and Martha on the phone to Francine, all happening simultaneously. Looks easy. It isn't. I really envy that. Intercutting them gives all three elements an extra energy. It really feels as though Francine is part of the whole story, not just a bystander. I tend to write in big chunks – five minutes of the Doctor, then five minutes of Martha, and so on – but it's really opened my eyes, to see three plots intercutting fast in an 'ABCABC' pattern." **(DWM 383)**

MICHELLE COLLINS
Kath McDonnell

"In the beginning, I was a bit like, 'What do you mean I can't wear make-up? Not even a *tiny* bit?' But it was quite liberating. I ended up so comfortable in Doc Martens, combats and a vest, that I felt at ease in that spaceship. Very at home. [But] I didn't like being covered in baby oil the whole time. I had to have grease in my hair, and we were all very dirty, even to the point of having dirt under out fingernails. And that paper mill [where *42* was filmed] was absolutely horrible. Really scuzzy. But it looked fantastic – a brilliant set." **(DWM 383)**

THE HUNGRY EARTH/ COLD BLOOD

STEVEN MOFFAT
Showrunner

"You remember those last *Torchwoods* of the second series? I mean, Chris had always been good, but blimey, there was a new sheriff in town, and I just sat there hoping against hope he'd never write another *Doctor Who*, because I didn't fancy the competition. But then they put me in charge, and I needed all the geniuses I could find. And let me tell you, when I first read his script... I was jumping up every five minutes to tell my little boy what was happening now. Honestly, poor Joshua – sat there doing his homework, with his dad bursting through the door every five minutes, shouting, 'Oh my God!'" **(DWM 417)**

MEERA SYAL
Nasreen Chaudhry

"I love the way the story suddenly changes tack. The second episode is really not what you expect. You think it's going to be 'goodies versus baddies' and full-on war, but it's a lot more complex than that – much more than a bloody battle to the death... Of course, there's still death in it, though. It's dark." **(DWM 422)**

ARTHUR DARVILL
Rory Williams

"Rory has been trying so long to keep Amy safe, then one slip-up and he's a goner. His aim is for them to be together. As far as I can see, throughout *Cold Blood*, saving her will achieve that – to the point where he actually stops caring about himself... There was no time in that story for a bit of a laugh and a joke, and I loved it. For me, when *Doctor Who* is at its best is when it's really challenging, dark, and scary... Those episodes were brilliant." **(DWM 424)**

Mark Williams plays Brian Williams, Rory's dad, in both of Chris Chibnall's 2012 episodes.

> **"The more experience you gain of writing in other places, the more you can bring that into *Doctor Who*..."**

[2010 episodes] *The Lodger*, *The Pandorica Opens* and *The Big Bang*, that's where you feel that Matt is really getting comfortable, and having fun with it, and feeling out for the comedy combined with the drama. That feels quite defining of Matt's Doctor. Matt's Doctor has become crazier and funnier, but also with a real darkness there – and a different darkness to Chris [Eccleston] and David [Tennant]'s Doctors – and you start writing for that. He completely owns the character. Also, whenever I've met Matt, he has been completely delightful to me. He's very positive. Very upbeat."

To what extent can the character of the Doctor ever *really* change, though? Does the Doctor have to be, in effect, 'reset' every season or so?

"I wonder. I don't think there are hard and fast rules. There may have been in the past, but both Steven and Russell [T Davies, Steven's predecessor] have pushed at that – at what you might think the parameters are. Matt's Doctor *has* grown. Moving from *The Wedding of River Song* [2011], through *The Doctor, the Widow and the Wardrobe* [2011], into this next batch of episodes, it doesn't feel as though anyone has pressed a reset button. In the Christmas Special, you felt that he was bearing the scars of the previous season still. Coming into this next batch, he's carrying his previous stories with him. His relationship with travelling, and with having companions, feels like it's evolving."

So how would Chris describe the relationship between the Doctor, Amy and Rory in their third series together?

"They're really great friends. They all adore one another, but also, in the way that really good friends can irritate each other, sometimes the Doctor turning up on your doorstep is not going to be convenient. Rory says to him in Episode 2, 'Why can't you just phone ahead?' Also, the really kind of annoying – and brilliant – thing about the Doctor is, when he turns up, he doesn't expect to wait. He's not a guy who goes, 'Okay, finish what you're doing, then we'll go.' He's like, 'Come on, now! There's this amazing thing happening!' I really wanted to explore that, and see them hanging out together, having dinner together, doing that kind of stuff... It felt like a great opportunity to spend time with the Ponds before they leave the show, knowing that this is a really precious moment."

Chris was too busy writing Episode 4 to drop in on the recording of Episode 2, but he made up for it a few weeks later. "I was on set for about three days of Episode 4, and I took my kids on for one of those days. My oldest [Cal, age eight] had been on set before when he was quite young, for *Daleks in Manhattan* [2007], in the school where they shot some of the under-the-theatre stuff – and he'd been on the old TARDIS set, which completely blew his mind. He came on set for *Victory of the Daleks* [2010], too, when Matt was doing the Jammie Dodger scene in the Dalek ship. Matt came straight off set after a take, and handed Cal the Jammie Dodger, which was really quite a big moment for him. My youngest [Aidan, age six] was too young to come on set at that point.

"But I took them both on for Episode 4, and we had an amazing time. We went into Amy and Rory's house. Marcus led us in, and then Matt, Karen and Arthur came out, all of them in their costumes. Matt went, 'Ah, now, I remember you. You're Cal' – and then he looked at my youngest and went – 'and you must be Aidan.' For those kids to go on set, and then have the Doctor come out and go, 'I know you!' – it was like meeting Father Christmas. After that, we hung out with them in Amy and Rory's kitchen for a little bit. I was watching my kids chat to the Doctor, Amy and Rory, thinking, 'Today, I am a *good* dad.' It was a big treat."

Following his two 2012 episodes, and now that he's on a roll, does Chris hope to write more *Doctor Who* in the future?

"I was supposed to be doing another one after the Christmas Special," he reveals, "for the 2013 run once Jenna[-Louise Coleman, who plays the new companion] has joined the show... but I've had my own show green-lit for ITV – it's called *Broadchurch*, and it's about a death in a small town and how that affects the community, so we'll have to see. *Doctor Who* is such a great show, but it does take up a lot of time. We're continually talking." *Broadchurch* starts shooting in August, for transmission in spring 2013. Its cast includes former – and soon-to-be-former – *Doctor Who* stars David Tennant and Arthur Darvill. "The more experience you gain of writing in other places, the more you can bring that into *Doctor Who*," adds Chris.

"The lovely thing about *Doctor Who* is, I don't have to run it," he laughs. "That's Steven's problem. I just swan in, write an episode that's really expensive to make, and someone else works out all the problems. One of the unsung heroes of *Doctor Who* is Marcus, who very rarely says no. You write impossible things and he goes, 'Leave it with me,' and you think, 'He's going to come back in a week and say, "What were you thinking?!"' But he comes back and goes, 'I think we've found a way to make it work.' That's been the real joy of coming onto *Doctor Who* this year – the team is working at full power, and you really sense that they've gone up a gear. I'm looking forward to the 50th anniversary, because I think they will just keep moving up and up. Their ambition knows no bounds."

What would younger Chris, growing up watching *Doctor Who* in the 1970s and 80s, have made of his future career path? Would *his* mind have been blown?

"I think we all feel it. I don't think it's just me. I see it in Steven. I see it in Mark [Gatiss]. I saw it in Neil Cross [who has written an episode of next year's run] at the RTS Awards the other month. The thing about writing for *Doctor Who* if you've watched it through your childhood is, it's as exciting writing it and being involved in it as you might think. It's really delightful. A dream come true.

"The most rewarding thing about writing the show, for me, is not the satisfaction of being able to look at your teenage self and go, 'Look, I did that!' The thing that supercedes that – and makes that completely irrelevant – is when my children watch the show and enjoy it. Not just my episodes, but *everybody's* episodes, and the show as a concept, as a whole, and as a part of their lives. Seeing them love it and it being their favourite show, and then being involved in it, is just the best thing ever. It's not just about the past generation; it's about the next generation, who are having *their* minds blown by it, and who adore it as much as, if not more than, we all did when we were young. I think that's fabulous." DWM

NEXT ISSUE: **DWM goes on set for Chris' upcoming episodes, and interviews stars Matt Smith, Karen Gillan, Arthur Darvill, Mark Williams, Riann Steele, Rupert Graves and David Bradley, amongst others.**

RECOLLECTION

DWM takes an exclusive look behind the scenes of Christopher Eccleston's final story...

Feature and Photography by NICHOLAS PEGG & BARNABY EDWARDS

During the shooting of *Bad Wolf* and *The Parting of the Ways* in 2005, actor Barnaby Edwards was granted permission to take some on-set photographs which have remained unseen – until now. When DWM learned that Barnaby's colleague Nicholas Pegg had kept a personal diary of the same shoot, the opportunity to marry the words with the pictures seemed too good to miss. To accompany a selection of Barnaby's photos and extracts from Nick's diary, DWM invited the two Dalek operators to share their memories of working on Christopher Eccleston's final two-parter... and they did so by interviewing each other!

"We are the Daleks!"
David Hankinson, Barnaby Edwards, Nicholas Briggs and Nicholas Pegg.

NICHOLAS PEGG: "Remind me how you got permission to take these photographs. It was the day of the big press launch, wasn't it?"

BARNABY EDWARDS: "Yes, that's right. It was towards the end of the shoot, and there were various VIPs and celebrity guests arriving for the press screening of *Rose* which was happening later that evening down in Cardiff Bay. It was quite a busy day on set, and Phil Collinson [the producer] had invited some of these visitors in to have a look around."

NP: "I remember all sorts of people dropping in to watch us shooting that afternoon. There were BBC executives, and Tim Hancock from Terry Nation's agency, and people like Matt Lucas as well."

BE: "There weren't any official photographers around, and some of these visitors were keen to have their photos taken on set, so Phil was asking around to see if anyone had a camera. It just happened that I did, so Phil asked me if I could take a few snaps of the various guests. There were only a few days left, so I rather cheekily asked Phil if I could carry on and take some more photos over the remaining few days, and he very graciously gave me permission as long as I didn't get in anyone's way!"

NP: "That's quite a rare privilege. The rules are always very strict about photography, for obvious reasons."

BE: "At the top of every call sheet there's a reminder that photography is forbidden on set without permission, so it was very kind of Phil. And while I was taking photographs, you were keeping a diary..."

NP: "I never go anywhere without a notebook, and it seemed such a momentous occasion, this new series of *Doctor Who*, that I wanted to set down as much as I possibly could while it was actually happening. When we were shooting the *Bad Wolf* story, the new series hadn't yet been seen by the public, and although everyone had high hopes, nobody really knew if it was going to be a success, let alone the massive hit that it became. So the atmosphere was quite different on that first series. I wanted to capture big impressions and small impressions, at a time when it was still uncharted territory, before the phenomenon took off. So during those three or four weeks I filled up notebook after notebook, scribbling away in my trailer or in the hotel every night. And then I promptly put it all in a drawer, and I didn't look at it again until I dug it out for this chat that we're having now. I'd forgotten how much I wrote. It's massive. Thousands and thousands of words. Most of them unprintable!"

BE: "Did you write about the social side, as well as the actual shooting?"

NP: "Oh yes, everything. Going out to dinner, the films we saw on our days off, the songs we danced to at the wrap party. No detail too small or irrelevant."

Monday 21 February 2005

Drinks in the hotel bar with Barney, Dave Hankinson, Nick Briggs, Jo Joyner, Martha Cope and Nisha Nayar. Martha showed us some photos of her make-up, which is a three-hour job. She looks great; pallid, veiny skin, spooky contact lenses, all very *Minority Report*. Martha explained that they took a cast of her head in preparation for the creation of a bald, bulbous head prosthesis, and she was originally shown design sketches in which the Controller had no arms or legs – just a stumpy torso – but this was adjudged a bit too gruesome (and perhaps a bit too expensive), so it has undergone a rethink. 'I'm wearing a sort of boiler suit now,' she laughed, 'and my dad wore an orange boiler suit when he was in *Doctor Who* years ago, so it hasn't changed all that much!'

BE: "I seem to remember you were also writing a pantomime script in between takes."

NP: "Yes, I was putting the finishing touches to a script for the Queen's Theatre in Hornchurch, which is run by a great director called Bob Carlton – he's the man who created *Return to the Forbidden Planet*. In fact, there's a bit in the diary about me phoning him one day from my trailer in Cardiff to explain why the script was going to be late. I rather like the fact that the diary has these little moments of context – the rest of my life occasionally popping its head around the door in between the *Doctor Who* bits."

Tuesday 1 March 2005

At lunchtime I phoned Bob Carlton to promise him that he'd have *Cinderella* by the end of the week. When I told him that the slight delay was because I was busy being a Dalek in *Doctor Who*, there was a little pause at the end of line and then he said, 'That is just brilliant. If you'd told me you were playing Henry V at the RSC, I couldn't have been any more excited'...

NP: "And it flits straight from things like that to whatever was happening in the studio." ►

OF THE DALEKS

"When we first saw all those spaceship sets, I thought, 'Yeah, this is real, outer-space *Doctor Who!*' It was so exciting to see all these backlit control panels!"

BARNABY EDWARDS DALEK OPERATOR

Tuesday 1 March 2005 As we arrived on set, props and scenic artists were still busy touching up the three Daleks, which have a tendency to sustain chipped paintwork, particularly on the ball-joints of the gun and sucker arm; as a result, the Daleks spend many a morning sitting around on set with bits of paper stuck to them reading 'WET BALLS'. Oh, the hilarity. It's quite wonderful seeing the scenic artist Ellie going to work on the Daleks with her airbrush. She's an absolute genius, toning and distressing the paintwork to create a burnished solidity that a flat one-colour paint job simply wouldn't achieve. Once the Daleks were ready, we set to work on an enjoyable, exciting but thoroughly gruelling afternoon shooting our attack on Captain Jack and company behind their barricade.

NP: "We had to shoot that barricade sequence over and over again. Things are different now, but on that shoot there were only three Daleks, so we had to do lots of doubling-up to make it look as though there were lots of Daleks all gliding into the room at once – in reality it was just the three of us, entering over and over again through each different door in turn, take after take, being careful not to 'overlap' any of the floor space that we'd already covered, with the camera locked off and the elements patched together afterwards by the guys at the Mill. There's one particular shot in the finished programme where you see 20 or more Daleks streaming in through the doors. It lasts about five or six seconds, but it took us an entire afternoon to shoot. None of those Daleks are CGI. They're all real, and they're all just the three of us."

BE: "The thing I remember most about the barricade scene is that it was quite exciting to have that many people firing guns at you! Obviously they were firing blank ammunition, but the sound of it was just as loud as the real thing."

NP: "Absolutely *deafening*, wasn't it?"

BE: "The armourer, Faujja Singh, was a guy who'd worked on the Bond movies. He was great."

Tuesday 1 March 2005 We all love Faujja the armourer. He's a real old-school professional and also a spectacularly indiscreet raconteur, keeping us in fits of laughter with his anecdotes.

BE: "He was hilarious, but when it came to work he was very serious, which of course he had to be. He really knew his stuff. These were real guns. Big, scary things. We had to wear ear protection inside the Daleks."

NP: "And eye protection too. Faujja's safety precautions were reassuringly strict! And Peter Bennett, the first assistant director, was very careful about health and safety. But those extra precautions actually made things quite challenging for us."

Tuesday 1 March 2005 Faujja issued us all with protective goggles and earmuffs, which were absolutely necessary but made the business of operating a Dalek ten times trickier. It's difficult to describe just what it's like to be stuck inside the confined space of a Dalek, with a black stocking-mask over your head, bulky chemistry-lab-type goggles on top of that, and industrial ear-protection muffs over the lot, trying to see through the instantly misting-up goggles and trying to hear Joe call 'Action!' through the thankfully very effective earmuffs. In short, it's a bit of a nightmare. But oh, what fun. Advancing remorselessly through a hail of machine-gun fire, over and over again, all afternoon. As well as John, Jo and Nisha, there were four extras firing away, so we were facing seven guns in total. Even with the ear-protectors on, the noise was deafening. But the whole experience was undeniably exciting, almost worryingly so at times; Dave Hankinson later confessed to me that he felt disturbingly powerful gliding towards the blazing guns.

NP: "The blank ammunition jackets flew out of the magazines and ended up scattered all over the floor, just like real bullets. And of course they started getting in the way of the wheels of our Daleks, and we started bumping over them. Time was quite short, as it usually is, so there wasn't always a chance for the crew to come around and sweep the floor between takes. So you'd look down at the floor inside your Dalek, and you'd realise that there were a load of bullets which had been fired in the previous take and had rolled underneath. And the only way to get rid of them was to reach down and scoop them up and shove them in your pocket. I remember climbing out of my Dalek at the end of that afternoon with my pockets absolutely bulging, weighed down with dozens of spent cartridges which I'd gradually collected, picking them up between takes so that I didn't run a wheel over them and go bumpety-bump and ruin the next shot."

BE: "Nisha Nayar was really into the gunfight stuff, wasn't she? She got so excited."

NP: "Oh, she loved it! You tend to assume that it's going to be the boys who start getting carried away with playing cops and robbers..."

BE: "But no, it was Nisha! She went crackers! Didn't she fall over or something?"

NP: "It was like that bit in *Diamonds are Forever*, when Jill St John fires the machine gun and goes tottering backwards with the recoil. I think Faujja had to get her to calm it down a bit. But hey, we were all excited, weren't we? It was just such terrific fun."

BE: "I remember being ridiculously excited when we first went onto the spaceship set."

NP: "You mean the Dalek spaceship? Or the space station?"

BE: "Both of them really. I'd already done the episode *Dalek*, but that was all set in an underground bunker. So when we first saw all these spaceship sets, I thought, yeah, this is real outer-space *Doctor Who*! It was so exciting just to see all these backlit control panels and huge screens and sliding doors!"

NP: "Oh, those sliding doors. Thereby hangs a tale."

BE: "They weren't big enough for us to get through, were they?"

NP: "We were lucky really, because we had the comparative luxury of three or four days of rehearsal before we started shooting, so that we could get to grips with synchronising our movements and working out a few strategies for battle formations and so on. We were setting up goalposts and practising gliding between them, and spinning on the spot and all that sort of thing. And at some point during this rehearsal period Steff Morris, who was the second assistant director, took us to see the sets for the first time. And we looked at these doors on the big Game Station set, and we thought, hmm, they're a bit narrow, aren't they?"

BE: "And it was you who actually said, hold on a minute, are they *too* narrow? Silly question, but has anyone measured them against the Daleks?"

NP: "So we got a tape measure and compared the width of the doors with the bases of the Daleks, because that's the widest bit, and sure enough, it turned out that the Daleks were actually two or three inches wider than the doors!"

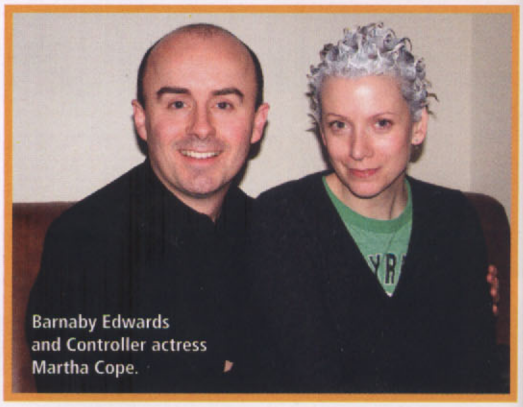
BE: "It was physically impossible to get through them."

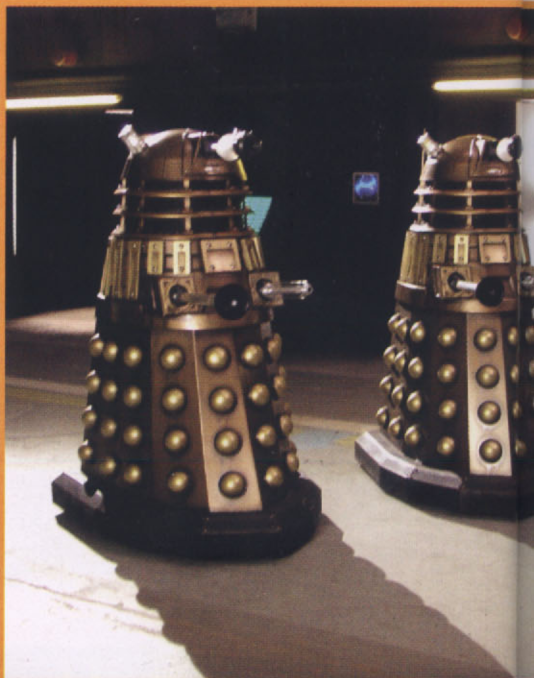
NP: "So we dutifully pointed this out to Steff, and with extraordinary speed and efficiency, the carpenters set to work. By the time we came back from lunch, these rectangular doorways had miraculously become trapezium-shaped instead, fanning out at the bottom so that the Daleks could fit through them. In *The Long Game*, Satellite Five was completely impervious to Dalek conquest. In *Bad Wolf*, the doors are a different shape."

BE: "It was still incredibly tight, though. There was only about an inch of clearance, so you had to line up and aim dead centre to avoid colliding with one side or the other as you went through the doors."

NP: "We didn't always succeed. I think there were a few out-takes."

Messrs Briggs, Pegg and Hankinson skulk around on Floor Zero.


Barnaby Edwards and Controller actress Martha Cope.



Thursday 24 February 2005

Our first day of Dalek shooting. In finest out-of-sequence fashion, we began with the final showdown between the Doctor, the Daleks and Rose in her vortex-enhanced superbeing mode. As we progressed from one camera set-up to another, we took it in turns to be the leading Dalek coming out of each doorway. Being the first out of the door is a treat not for reasons of ego, but for reasons of pure practicality; on this set there is virtually no turning space behind the flats, so the first Dalek has a comparatively easy job, being lined up to the door already; if you're bringing up the rear, you have to execute a 90-degree turn immediately before coming through the doors, which, even following their drastic last-minute surgery last week, still only have a clearance of about half an inch on either side at the base. Very tricky stuff. We had a few collisions.

BE: "That Floor 500 set was quite a challenge, with all those chairs and control panels to clonk into."
NP: "And just to make things harder for myself, I managed to lose a contact lens inside my Dalek on that day. I'm very short-sighted without them, so to coin a phrase, my vision was impaired."

Thursday 24 February 2005

Halfway through a take I lost a contact lens – it was pulled out when my stocking mask rubbed against my eye, and the lens ripped in two as it made its way down my cheek. So, like a real Dalek, I soldiered on with a single eye. Luckily I had some spare lenses in the trailer, so I nipped out to fetch one during the next break. On my return the crew had almost finished setting up the wind machine and the brilliant lamps which were to flood the TARDIS doorway for Billie's big entrance, and it was this section that we spent the next couple of hours shooting. Sitting inside our Daleks, we were treated to a front-row view of repeated takes of the climactic scene of the series. It looks terrific, and I'm sure it will sound terrific too when the howl of the wind machine has been replaced by incidental music.

BE: "That main space station set was quite a clever thing. It was redressed with new props and furniture to stand in for all the different floors on the station."

KEEP TARDIS
TIDY
USE BIN

A very important notice.

"The Daleks were two inches wider than the Game Station doors, so it was impossible for us to get through them!"

The Daleks invade Floor Zero. Once they manage to fit through the doors...

A Dalek on red alert.

Friday 18 February 2005

Before heading back to the hotel we popped onto the main Game Station set to admire the latest redressing; it was now being fitted up as the Controller's room, to which end an admirably patient stand-in was wearing Martha Cope's costume as it was being connected up to the set with countless tubes, wires and lights. Chris Eccleston remarked that it looked a bit like David Bowie wired up to the machine in the *Ashes to Ashes* video. Thrilled to note that the new Doctor knows his Bowie.

NP: "I have very happy memories of Chris Eccleston on that shoot. I thought he was a really super chap. Of course, you'd already worked with him on *Dalek*."
BE: "He was such a pleasure on set, wasn't he? Like most people, I'd seen him beforehand in things like *Our Friends in the North* and the film of *Jude the Obscure* and all these hard-hitting dramas, and I rather stupidly thought perhaps he'd be a sort of unapproachable Marlon Brando type, but of course I was completely wrong. On the very first day of shooting on *Dalek*, I remember Chris bounding across the studio to say hello to me and Nick Briggs. He was so nice, so friendly, so enthusiastic."
NP: "Funnily enough, my first memory of Chris, which would have been about three or four months later, is also of him bounding across the studio! 'Bounding across' is exactly the right phrase. I'd just arrived on my first day on *Bad Wolf* and I was being shown around, and all of a sudden this chap in a leather jacket came bounding across and said, 'Oh, ►

hi, you must be the new Dalek guy,' and we shook hands and he asked if I'd had a cup of tea, and all that sort of thing. It might not sound like a big deal, but that kind of thing makes you feel so welcome, and it tells you a lot about the kind of person he is. I found Chris an absolute delight to work with. It was very clear that he loved the show, and he was totally committed to it, and he took it very seriously, and he was intensely proud of what he was doing. But at the same time, he was such *fun*."

Saturday
5
March 2005

Today was Chris Eccleston's last day of shooting, so although the final wrap is still ten days away, there was something of an end-of-term atmosphere on set. Chris was in playful mood. At one point, as we waited for Ernie to tweak some lights for the next set-up, Chris wandered over to where I was sitting inside my Dalek, and we had a chat about our favourite Boomtown Rats songs. We even sang a couple. It's possible that everyone else was too busy to notice the fleeting spectacle of *Doctor Who* duetting on *Someone's Looking At You* with one of his arch-enemies, but it's a memory I'll always treasure. It wasn't long before we were shooting again, completing Chris' scene aboard the Dalek spaceship. As Joe called 'Cut' on the Doctor's final shot, Peter Bennett announced, 'And that's a wrap on Chris Eccleston!', prompting the customary round of applause. Cast and crew descended on the set for the big team photo, for which we sat on top of our dismembered Daleks.

NP: "When you took those photos of the Emperor Dalek mutant creature..."

BE: "Hold on. I think you'll find it's called the Monocular Tentacloid. At least, that's what we all called it on set."

NP: "I stand corrected. Anyway, they'd done quite a lot of work on that model, hadn't they? The first time they tried it out was a few days earlier, but Joe Ahearne wasn't very happy with it, and it had to be sent back to the workshop for a few improvements."

BE: "I think perhaps they'd imagined that it was going to be shot at more of a distance, but Joe wanted to get close-ups of it, and I don't think the original model was quite up to it. So Joe sent it back and asked them to do some more work on it, to improve the movement and articulation."

Monday
14
March 2005

We watched Nick Briggs recording his Emperor Dalek dialogue while the puppeteers manipulated the monocular tentacloid in its tank of water; after the disappointment of a few days previously, the team had made some definite improvements and, with the help of some good lighting, some imaginative camerawork and Joe at his most understandably perfectionist, the results looked really excellent.

BE: "That rescheduling was one of the things that caused a bit of a delay on the shoot, which did get rather hectic towards the end. We ended up with two units, two camera crews shooting simultaneously on different sets in the same studio, and Joe was flipping from one to the other."

NP: "He was a real power-house, Joe. But he had to be, because it was a colossally demanding shoot. Joe had made those demands upon himself, because he was so determined to get everything right. It was abundantly obvious that Joe, like Chris, had invested a lot in *Doctor Who*. It was hugely important to him, and he was absolutely determined to give of his very best. You know, I watched those two episodes again yesterday. It's the first time I've seen them since 2005. And they are stunningly well directed. *Stunningly*."

Wednesday
9
March 2005

As we awaited confirmation that we were wrapped for the day, we watched the first unit shooting some rather stylish stuff on the TARDIS set: a big dolly shot following the tow-chain from the TARDIS doors and up to the console, where Billie was giving it her all, yelling to Mickey to keep trying. Ever the perfectionist, Joe Ahearne was very precise about what he wanted of the chain, which was being held taut by one of the crew: 'Less vibration on the chain. More tension. Right, more vibration than that. Less. There, that's it!'

> "I remember you rocketing down that corridor! Joe Ahearne had asked 'How fast can these Daleks go?'"

NP: "Joe's an excellent director. I believe he started out as a film editor, and you could really tell. He knew exactly what shots he needed, and exactly how they were going to stitch together. Some directors will shoot acres of coverage and acres of close-ups, and then decide which bits to use later. Joe wasn't like that. Alfred Hitchcock is famous for never shooting a spare foot of film, because he already had the edit all worked out in his head. Joe was from the same school. He could be quite strict sometimes, but hey, he was the director. He had to be!"

BE: "Do you remember him being quite strict about the closed set?"

NP: "Oh yes!"

BE: "In case people don't know, a 'closed set' is what happens if something sensitive is being shot, like a top-secret plot development, or an actor doing a nude scene. It means that nobody is allowed on set except the people who are absolutely essential: the director, the camera crew and so on. No unnecessary spectators. So, naturally, Joe told everyone that it would be a closed set for Captain Jack getting naked in front of the Trine-E and Zu-Zana robots. We'd just finished shooting a different scene, so we were all making our way off the set, back to our trailers, and just as we were all heading off, John Barrowman appeared at the studio entrance in his dressing gown. And he said, 'Listen everyone, you do understand it's a closed set because there's going to be some nudity?' And we all said, 'Yes, don't worry John, we're all just going off for a cup of tea.' And at that point John took off his dressing gown and walked all the way across the studio completely stark naked, in front of all of us, keeping a straight face and saying very solemnly, 'Now, it's a closed set, everybody, I don't want anyone peeking through the curtains!' Another triumph for the famously shy and retiring John Barrowman there."

NP: "I seem to remember more of the same when we exterminated him in that little corridor set. We were lining up the shot, and as John stood there in his extermination spot, he treated us to his favourite party trick as we sat inside our Daleks."

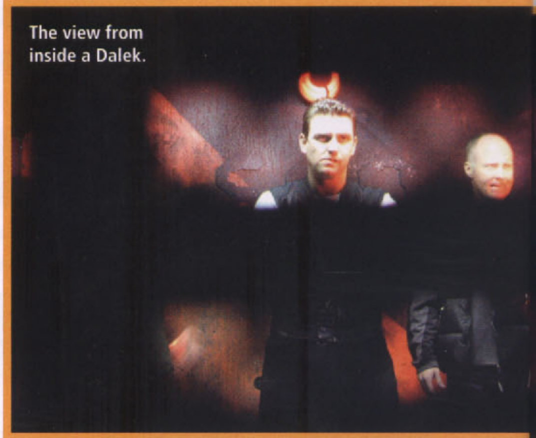
BE: "You'll be relieved to know that that's something I didn't photograph. But there's a photo I took of John's stunt double when we were shooting that scene. It was a great stunt. He had a wire attached to his back for the moment when he flew back and hit the wall."

NP: "Yes, there was a little hole in the wall flat behind him, through which this wire was passed, and the stuntman, Tony Lucken, was wearing a tug harness under his costume. The wire was attached to that, and at the right moment this wire gets pulled from behind - by a machine, not by a person. It's a really strong yank. So he flew through the air and slammed into the wall. It was a one-take wonder. The first one was perfect."

BE: "I remember you rocketing down that corridor after John Barrowman. I think Joe had asked us, 'How fast do you think these Daleks can go?'"

NP: "I was chasing John down that corridor while you were doing some green-screen shots for the Dalek Emperor scenes on another set. Joe said to me, 'Just go as fast as you can.' So I did."

Zu-Zana (Paul Kasey) takes a break from maiming Gamestation contestants.


The view from inside a Dalek.

The Daleks line up for some target practice.

"The Monocular Tentacloid" – as it was christened by the Daleks.

Monday 14 March 2005

I was summoned to the corridor set to be a solitary Dalek chasing Captain Jack. We rehearsed and shot a couple of takes of Ep 13 Scene 110, with John blazing away at me with his machine gun as I raced down the corridor after him. Joe had asked me to go as fast as possible, and according to Barney, who had by now finished his green screen stuff and was watching on the monitors, the take looked excellent and Joe had remarked, 'You didn't tell me they could do 30 miles an hour!'

BE: "So then Joe said, well, you're all going to have to go that fast from now on, because you're chasing him. So Dave and I had to match your speed, and there were some really tight corners on that set! Actually, was it Dave that day? Or was it Dan Barratt?"

NP: "No, Dave Hankinson was back by then. But yes, we had lost him for a day towards the end of the shoot. There were only a couple of days left when Dave's wife was suddenly taken ill, and she had to go into hospital. It was all quite traumatic, and Dave had to rush back home, so all of a sudden we were a man down. Peter Bennett and Steff Morris came to us and said, look, can you guys recommend anyone? We suggested our friend Dan Barratt, who jumped on a train at very short notice to stand in for Dave on that Saturday."

Saturday 12 March 2005

We were picked up at an unfeasibly early hour and arrived at the studio before anyone else, to give Dan a crash-course in Dalek operating. He took to it very well, particularly as, with time extremely tight before shooting began, we were pushing him quite hard (not literally; that would be cheating). Like everyone else who got inside a Dalek to have a go during the shoot, he kept saying, 'I never realised it would be so bloody difficult!' But he made a really good job of it, under severe pressure.

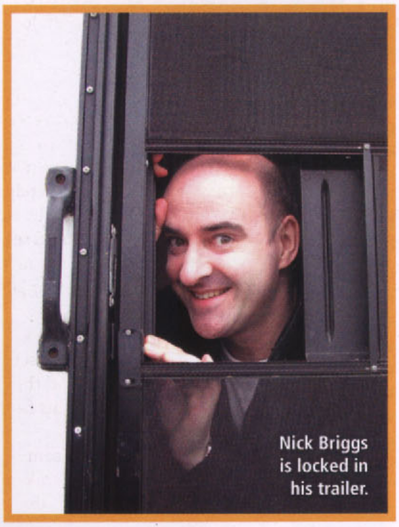
BE: "Dan Barratt really saved everyone's bacon that day. And it was all so last-minute that he didn't even get a credit in the episode."

NP: "I think he was quite upset about that, understandably. He's definitely in several scenes in *The Parting of the Ways*. Of course he later came back to do *Army of Ghosts* and *Doomsday*, so he got a bigger bite of the cherry that time around. And a credit!"

BE: "Dave Hankinson made it back for the final day on *The Parting of the Ways*, and it turned out that his wife had made a full recovery, thank goodness."

NP: "The last day of the shoot was the following Monday. It was that afternoon, in between set-ups, that we took those 'team photos' of us with the three Daleks. Everything was very much winding down by then. Chris and Billie had already finished some days before. On that final day, it was pretty much just the Daleks and John Barrowman."

Pretty Dalek technology.


Nick Briggs is locked in his trailer.

Barnaby Edwards and Dan Barratt pop out to say hello.

Monday 14 March 2005

Towards 7pm everyone was gravitating towards the main set to witness the final shot of the day: Captain Jack checking his wrist device for the Doctor's life signs and then retreating into the lift. It was nailed in a couple of takes, after which Peter Bennett announced to the assembled company, 'Ladies and gentlemen, that was the final shot on this series of *Doctor Who*!' to general applause. A tray of plastic cups of Champagne appeared from somewhere. There was lots of hugging and hand-shaking. Joe Ahearne came over and very sweetly thanked us for our work and our patience. *Doctor Who* T-shirts were handed out to everyone. The *Confidential* crew moved among the crowd for a few last interviews. People started drifting away. At the end of a shoot there's always a curious mixture of celebration and anticlimax.

NP: "One of the things I remember with slightly less fondness about that particular shoot was the length of time we sometimes had to stay inside our Daleks. Things got much better from Series Two onwards, when we started being a bit more fearless about speaking up if we needed a break or a breather, and people started remembering that there were people inside the Daleks! But on that shoot, there were times when we ended up being stuck inside for very, very long periods of time." ►

BE: "I think one of the worst was when we were on the Dalek spaceship set. Those particular days were pretty tough, with lots of technical delays, and things got even slower when the Daleks started malfunctioning and burning out their fuses. And wasn't there a problem with the glue in their eye-stalks?"
NP: "Yep, that's all in the diary!"

Saturday 5 March 2005

Today's first scene was the Doctor, Rose and Captain Jack emerging from the TARDIS on the Dalek spaceship to confront the Emperor, who of course will be added later and is merely a green screen in the studio. A new problem emerged today when it became apparent that the lightbulbs inside the Dalek eye-stalks, which were being left switched on for longer than usual owing to the length of the takes that Joe wanted, were becoming so hot that they were melting the glue that keeps the blue gels in position. The result was the spectacle of wet glue dribbling down the inside of the eye-stalk, which rendered close-up shots impossible and started putting Chris off his stride: at one point he broke off mid-line and apologised to Joe, pointing at Barney's eye-stalk and exclaiming, 'His eye's melting! It's doing my head in!'

BE: "But the thing I remember most about that Dalek spaceship was another afternoon when our lids stayed on for five and a half hours solid."
NP: "Yes, I still shudder at that memory. Spending that long inside a Dalek is not much fun. In fact, it was pretty awful. We were doing various scenes with Billie that afternoon, and also the bit where we exterminated Martha Cope – we were stuck inside our Daleks for ages on that scene, even though you ended up being the only Dalek who appeared in the shot!"

Monday 7 March 2005

We were rehearsed in, but then Joe decided that only one Dalek was needed for the reflection shot he had planned, so Dave and I trundled away out of shot. Dave was released, but just as my lid was about to come off, there was a change of plan and I was wheeled unceremoniously back on set to provide Martha with an eyeline off camera. But then Martha pointed out to Joe, correctly of course, that the Controller was supposed to be blind, so she didn't really need an eyeline. Peter came over: "It's okay Nick, looks like we don't need you for this bit after all, so you can just sit tight and relax in there." Relax, he says. Five hours and counting. So I relaxed in my luxurious fibreglass prison under the boiling studio lights as the scene was shot. It took another 30 minutes. We were finally released at about five past seven. Nick Briggs was wandering about the set shooting his video diary, and he caught me for a brief word as I emerged, sweaty and punch-drunk, from my five-and-a-half-hour incarceration. I don't think I looked too good.

BE: "There were quite a few days like that. I remember one time, in between set-ups, when I literally had to shout, 'If you don't let me out right now, I'm going to wee down the gun barrel!'"
NP: "I remember that. That got people's attention."
BE: "It wasn't that nobody cared about us. It's just that they couldn't see us. And when they can't see you, they forget how long you've been in there. They really do."
NP: "There's so much work to do on set, and time is always so tight, that it's perfectly understandable. It's not a criticism of anybody – in fact, it's a testament to what a brilliant piece of design those Daleks are, going way back to 1963. Everybody knows that there's a person inside it, but once that lid goes on, it stops being a prop with a human being inside it, and it becomes a Dalek. It's not that people *forget* that there's someone inside, but they just stop... *considering* it."
BE: "Mind you, we weren't the only ones undergoing torture on that shoot. Alan Ruscoe and Paul Kasey had a heck of a time in those robot costumes."

Wednesday 9 March 2005

Crikey. If we thought we were suffering inside our Daleks, then we should count our blessings: the amount of close-fitting fibreglass and plastic appliances strapped onto Alan Ruscoe, who is embodying the Anne Droid, is positively alarming. The Droid takes a lot longer than the Daleks to set up and handle, making for a slow afternoon with the second unit as we shot the Droid's explosive encounter with the Daleks.

NP: "I love it when we have pyrotechnics on set. Smoke and flames and explosions. Love all that stuff."
BE: "Oh, me too."
NP: "I had the honour of being the Dalek with the acetylene cutter, the blowtorch, when we cut through the door to exterminate Jo Joyner. But I could only do that for the preliminary shots, because for safety reasons I wasn't allowed inside the Dalek when the blowtorch was fired up. I was initially a bit disappointed that I didn't get to be inside it while it was belching fire, but when Danny Hargreaves started fitting it up with gas-pipes inside, I thought, oh yeah, I see what you mean, you don't really want a person in there while it's filling up with gas, do you? So when that Dalek is first moving along, it's got me inside it, and when it's a close-up of it catching fire, it's not got anyone in it!"
BE: "Do you remember the afternoon when they shot the scene of the glass breaking and Jo Joyner being sucked out into space?"
NP: "Oh yes, that was quite something. Whenever a big special effect is done live on set, everyone tends to gather round to watch, and there was quite a crowd that day. In fact, it was the afternoon of the press launch. I remember some of the visitors were watching with us."

Tuesday 8 March 2005

Jo took her place on the raised platform. Directly in front of her, no more than three or four feet from her face, the sheet of glass was clamped in a frame and tensioned in such a way that when the button was pressed, the glass would shatter outwards, away from Jo. There was no danger that she was going to be hit, because the glass was going to fly in the other direction. However, there was a very great danger that anyone standing on the other side would be hit by a piece of flying glass. Peter Bennett kept us strictly at bay: "Further back, everyone, further back! There is every chance that the glass will come this far!" So we all retreated back, 30 or 40 feet away from the glass and off to one side of it, craning our heads around to watch. The action was rehearsed over and over again without the glass smashing, until finally the moment came. The camera rolled. Joe called "Action." The button was pressed, and the entire sheet of glass simply detonated, exploding right across the studio. It was one of the most spectacular practical effects I've ever seen.

BE: "I think we were all slightly scoffing beforehand, thinking, "Oh come on, how can it possibly fly this far?" But of course Peter Bennett was another guy who had worked on the Bond films, and he knew exactly what he was talking about. There was also a big wind machine behind Jo, which was switched on at the same moment, to blow her hair towards the vacuum as the glass exploded. It was fantastic to watch. And talking of explosions, there's quite a nice photo I took on the same day, of the dummy Dalek being prepared for its demolition in the TARDIS. That was the base section of one of the proper Daleks, with exploding bits attached to the top half."

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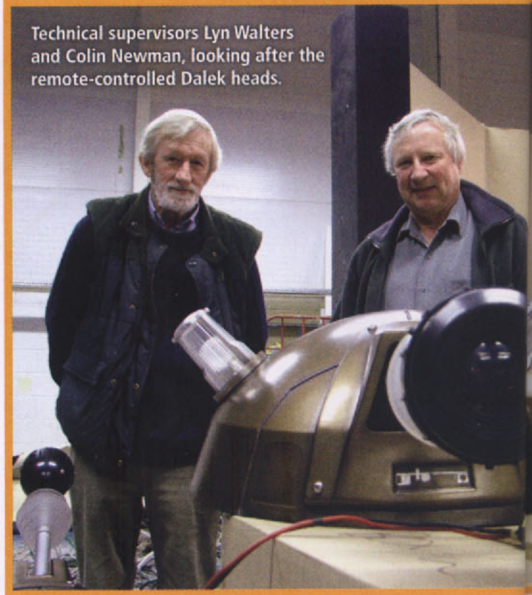
Barney's Dalek spent the afternoon being dismantled and dressed with dummy pieces packed with explosive and sprayed to resemble the real thing. Halfway through this process, somebody pointed out that a stray radio signal might just set off the charges, and the Dalek was hastily wheeled away into the props room. In the end, time ran out and the explosion was postponed until tomorrow.

NP: "You were the Dalek inside the TARDIS, weren't you? Before it got blown up, at any rate."
BE: "Yes, that was me. You pointed out to me that this was the first time a Dalek had ever been inside the TARDIS, so that was quite exciting. I remember we didn't use the remote-controlled head for that sequence. Those animatronic heads only rotate at one standard speed, and it wasn't fast enough for

Ow! A painful-looking experience for Alan Ruscoe as the Anne Droid.


Technical supervisors Lyn Walters and Colin Newman, looking after the remote-controlled Dalek heads.

A dummy Dalek is prepared for its dramatic explosion on the TARDIS set.

> **"One time I had to shout out, 'If you don't let me out right now, I'll have to wee down the gun barrel!'"**

Team Dalek (from left to right): David Hankinson, Nicholas Briggs, Nicholas Pegg and Barnaby Edwards.

Joe – he wanted the eyestalk to whip around really quickly through 180 degrees. So we did it with an old-fashioned manually operated dome."

NP: "I'm not sure if people realise quite how often we use manual domes. The animatronic ones are very useful, but they do have their drawbacks, so they're not always used. Half the time it's just us doing it by hand in the old-fashioned way."

BE: "Even now, with all the Daleks we've been shooting with just recently, there are still only three or four animatronic heads. The others are all manual."

NP: "If you're gliding along and extending your plunger and operating the gun at the same time, it can sometimes be extremely helpful to have someone else taking care of the head movements by remote control. We've established a great working relationship with the remote control operators, Colin Newman and Lyn Walters, who are the guys who look after all the electrics and mechanisms in the Daleks. But it's always fun to switch to manual control when we can."

BE: "Yes, I agree. The animatronic heads are very clever, but I do like operating the manual heads as well, because you can get a bit more character into the moves. People occasionally ask us why they cast actors as Daleks, rather than extras, and really it's because it is an acting performance. We are sent the script, we learn the lines, we rehearse with the other actors. Sure, someone else is doing the voice, but we're giving a physical performance. We suggest ideas to the director, just as any other actor does. The only difference is that after we finish rehearsing, we get encased in fibreglass and metal!"

NP: "I always feel a bit cagey talking about this, because I'm acutely aware, as I'm sure you are too, that it can sound a bit silly. There's a danger of sounding like a rampaging *Private Eye* luvvie, and probably slightly mad, if you talk about operating a Dalek in the same terms as you'd talk about playing Shakespeare. I mean, *obviously*, as acting jobs go, it's not the same as playing King Lear. But it is nevertheless an acting performance, and without wanting to sound too pompous about it, we're both actors. We trained at drama school, and we usually play human beings. Fundamentally, I don't approach a Dalek any differently from the way I approach a Rattigan play or a Shakespeare play or anything else. It's a different end result, but it's not a particularly different process."

BE: "I think it's an exciting challenge to do a performance that's almost entirely mime. Every little thing – the speed of a particular glide, choosing exactly the right moment to twitch the plunger or rotate the eye, all the little glances back and forth – it all sounds so trivial, but these judgements all go towards making what is essentially a dustbin on wheels appear to be a living, thinking, intelligent creature."

NP: "I'm sure it's a job that a great many actors would turn their noses up at. But let's face it, we do it because we love *Doctor Who*. And it's lovely to feel that we've been able to make a tiny little contribution towards the success of this show. Because we do *care*. We care a *lot* about how the Daleks come across, and I'd like to think that that comes across in what you see on screen. It's such a wonderful job to do. It's a pleasure and it's a privilege. And we love it. Despite the bruises."

BE: "And despite the time Matt walloped me with that giant spanner."

NP: "And the time my Dalek filled up with smoke."

BE: "And the time I ran over my own foot."

NP: "And the time I whacked my thumb when we were shooting the scene in the new episode where –"

BE: "Ooh, careful! Spoilers!"

NP: "I know. Just teasing. Now there's a thrilling challenge: watch *Asylum of the Daleks* and work out where I hurt my thumb!"

BE: "I'm on the edge of my seat."

NP: "So was I. That was part of the problem."

BE: "Badoom-tish!"

NP: "Kaboom-tish!"

BE: "Was that a clue?"

NP: "Not telling." DWM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 784 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 720 - LOVE & MONSTERS

ALL YOU NEED IS LOVE

This month, our team of *Doctor Who* fans get ready to watch another gang of fans altogether. This one's going to be a bit different from usual...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

As the Time Team gather to watch *Love & Monsters*, it's immediately apparent that things are going to be a bit different this time. For a start, there's no sign of the Doctor and Rose – instead, a new face is at the centre of the action.

"Marc Warren!" gasps Emma. "I have a bit of a thing for him, I'll try not to let this colour my judgement. I'm not promising anything."

"Well!" declares Will. "This is an unusual opening to a story. Who is this man? Why is he suddenly talking straight to camera? I'm intrigued."

So is Chris: "Why's he so fascinated by the TARDIS? And who runs into a dangerous, alien-filled building?" he wonders.

"It's clear from the eerie music and the way he looks at the TARDIS that this is significant for him, reasons Emma. "He definitely recognises it."

"That's a lovely horrible alien, isn't it?" says Will. "It's a Hoix, by the way. It says so in my *Big Book of Doctor Who Facts*. Suddenly I could murder a pork chop." We also now get our first glimpses of the Doctor and Rose, although they still don't seem to be the main focus of the story.

"I'm intrigued that we're clearly seeing this story from this particular man's point of view," says Michael. "I could have done without the *Scooby-Doo* door chase, though," he tuts.

"But that is *always* funny," argues Will. "And it does set the tone."

Yes, there's definitely something different happening in the world of *Doctor Who*. "Docu-style filming, breaking the fourth wall – this couldn't be further away from *The Satan Pit*," says Emma.

Elton, our mystery narrator, clearly knows the Doctor – and the Doctor seems to recognise him. "This is a great story-telling device," says Emma. "Elton feels so real. His explanation is all over the place, which makes it all the more mysterious. Why was the Doctor in his house when he was a child?"

"I'm laughing so much at this," chuckles Michael. "The jokes about the two 'severe' women in Elton's old house. The cut-away to a clip of Elton John. This is very, very unusual *Doctor Who*."

Next, we learn that Elton has been there or thereabouts for all of the invasions of Earth since 2005. "It's such a cool idea, seeing what happen to the average Joes in this world over the past couple of years," says Chris. "The Doctor and his adventures must have impacted upon hundreds of lives, now that aliens have been seen the world over."

"It definitely reaffirms the fact that all these things have had consequences – and also that the Doctor's interventions are necessary," adds Emma. "It's lucky Elton wasn't one of the people affected by the Sycorax blood-curse."

Will nods: "And lucky he didn't have the Sycorax leader land on him."

"I love the way Elton is building up the story, teasing what's going to happen. It's a great performance from Marc Warren," says Michael. "Although, Elton does seem a bit simple," he adds, unkindly.

Emma is furious. "Don't you say anything bad about my Elton!" she rages. The rest of the team pretend to be looking out of the window or inspecting their fingernails for muck.

"I really like the way Elton's memories are cut in with the footage he's recorded," adds Emma. "I'm not sure how much to take as actual fact rather than time-affected memories. He's so earnest, and after the ELO dancing – which I also do – I think I'm a little bit in love." Really, Emma? We'd never have guessed.

"'Doctor what?' Yes! That's what people would actually say!" shouts Will in triumph, as Elton gets the familiar gag slightly wrong while making contact with Ursula, a fellow Doctor fan. She's been following his adventures as well, and even has photographic evidence.

"So, the Doctor went to Trafalgar Square on Christmas Day!" says Michael. "They really didn't rush off in the TARDIS that night. *New Earth* makes sense now! Er, well, the start of it, anyway."

Michael is also taken with the notion that a small gang of people is getting together to discuss the Doctor. "Well, that's a highly unlikely idea, isn't it?" he says, archly.

"It's not just the companions the Doctor leaves behind, it's the everyday people too," says Emma, as we see Elton bonding with his new pals – Mr Skinner, Bliss and Bridget. "They're all the little people bonding over a common obsession."

"It's like a *Doctor Who* Appreciation Society local group!" says Will. "Or, erm..." He looks around the room. "LINDA is... us!" gasps Chris. "Meeting up every now and then to talk about the Doctor and his adventures."

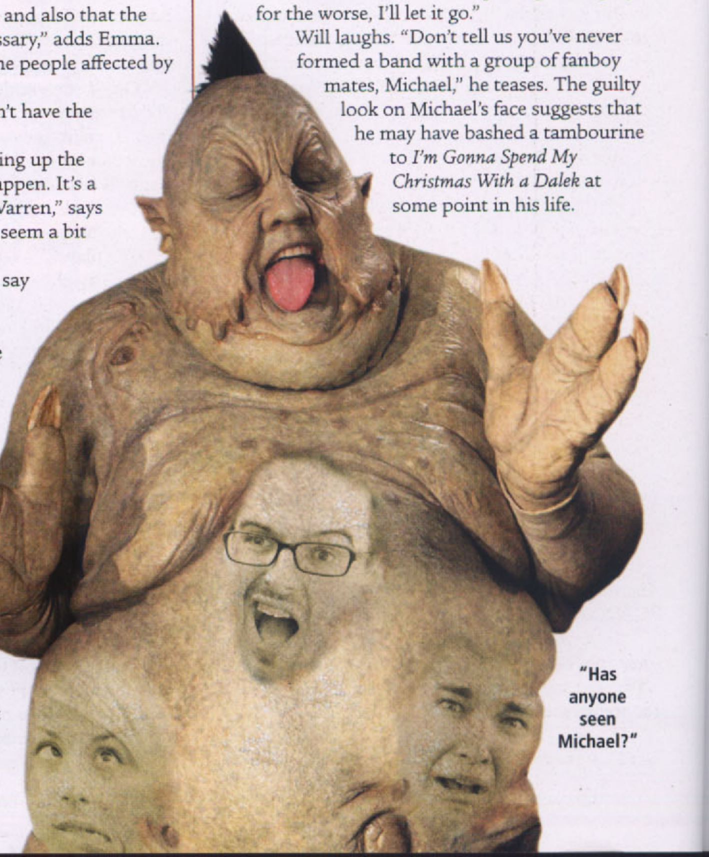
Michael loves the gang from LINDA. "One of Russell T Davies' strengths is that he draws believable characters very quickly. I get a sense of these people. Bridget and her sadness, dotty Bliss."

Will agrees: "That bit about Bridget's daughter comes out of left field but immediately adds extra depth to the whole thing," he says.

Michael's big smile turns into a worrying grimace as Ursula and Bliss start belting out *Brand New Key*. "I do think Musical LINDA is a bit too much," he tuts, "but as it's there to set up things changing for the worse, I'll let it go."

Will laughs. "Don't tell us you've never formed a band with a group of fanboy mates, Michael," he teases. The guilty look on Michael's face suggests that he may have bashed a tambourine to *I'm Gonna Spend My Christmas With a Dalek* at some point in his life.

Elton Pope – a man with a mission.



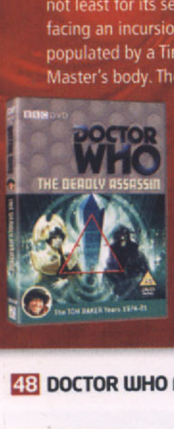
"Has anyone seen Michael?"

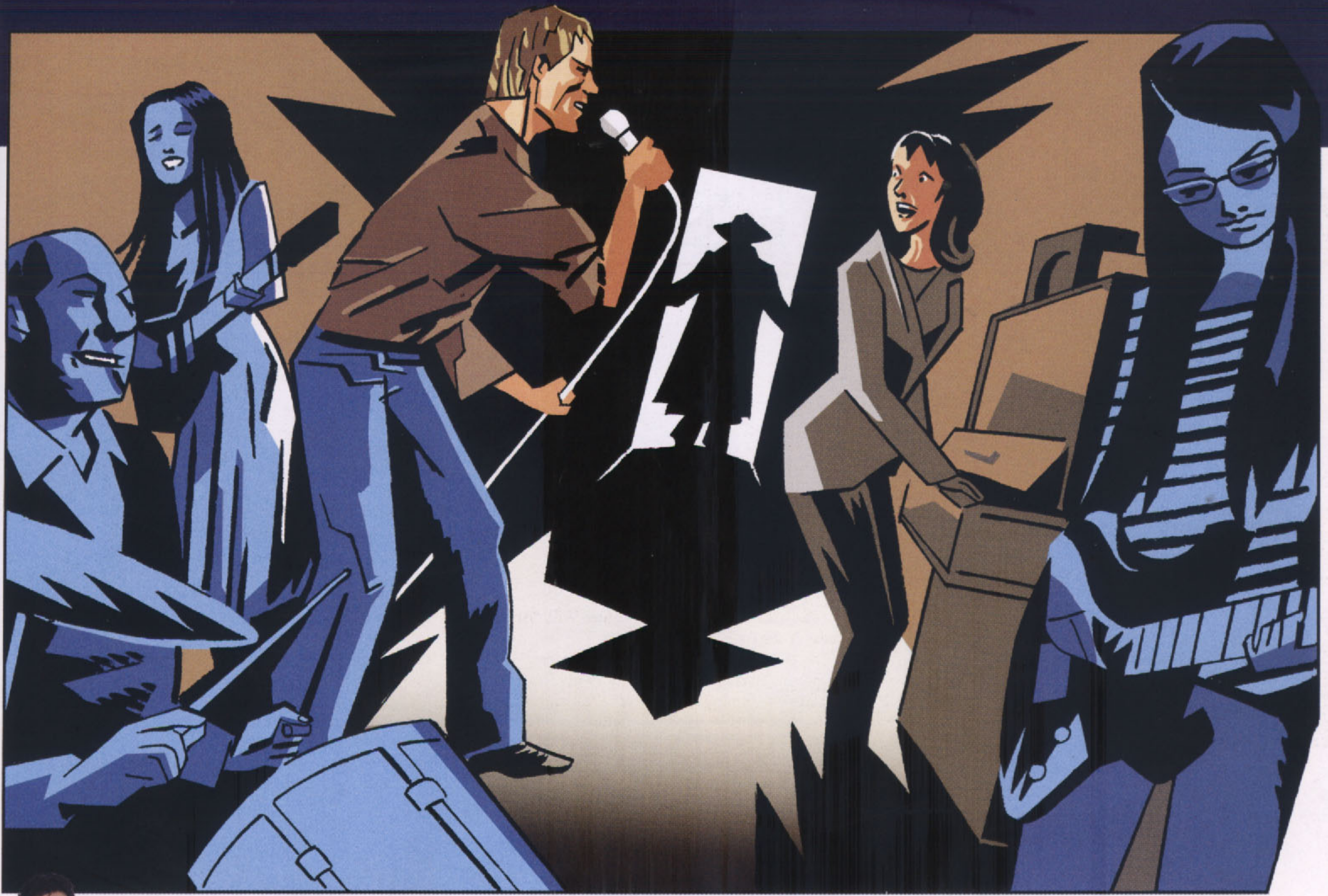
LIKE THAT? WATCH THIS!

The problem with choosing a *Doctor Who* story that's like *Love & Monsters* is that no *Doctor Who* story is like *Love & Monsters*. But at least there's *another* story that's also like no other *Doctor Who* story....

WILL SAYS: *The Deadly Assassin* was ground-breaking, not least for its setting: the Doctor's own home planet, facing an incursion from a returning Master – and populated by a Time Lord society as decaying as the Master's body. There are also unusual sequences inside the dream world of the Matrix. But what really sets *The Deadly Assassin* apart from every story that came before is that it's the first time the Doctor is *alone*. With no companion, the Doctor is robbed of his support mechanism.

And just like *Love & Monsters*, *The Deadly Assassin* divided fan opinion – so the only thing to do is fire up the DVD player and judge for yourself...





"LINDA is... us! Meeting up to talk about the Doctor and his adventures!" – CHRIS

"I think it works," says Emma. "It feels right that they get it all out with some music – a bit like worship, a tribute to the Doctor. They're like a church in some ways," she adds.

"The way the group is morphing from being about the Doctor to being about the friendships is great," agrees Will. "Like the crew at Krop Tor, we've got another bunch of interesting varied characters established really quickly."

But just as the Team are enjoying the antics of their LINDA equivalents, everything changes.

"Oh dear, comedy bad guy," says Emma, as a man in a big coat turns up in LINDA's basement, uninvited. "I'm not normally a fan of Peter Kay, so to have him in a role like this just heightens my dislike of the character. Perhaps that's not a bad thing, though?"

Michael is disappointed. "We've gone out of the realms of the ordinary thanks to Peter Kay's slightly odd performance," he says.

With the mysterious Victor Kennedy now firmly installed, the fun is over for LINDA. "Victor's voyeuristic video footage of the Doctor reminds you how he and Rose get so involved in their mad adventures that they don't realise the effect they have," says Emma.

"Torchwood Files!" shouts Michael. "He said Torchwood! Ooh."

Victor's agenda is revealed to be even more sinister when he asks Bliss for a private chat. "Bless Bliss! She's been...something-ed!" says Emma. But what has Victor done to her?

"I don't think Victor is a team player," says Emma, ever the master of understatement. "LINDA look miserable behind their school desks."

"'I don't like to be touched literally or metaphorically.' That's a brilliant line," says Will. "And I'm starting to suspect Victor Kennedy represents another type of fan..."

Victor dispatches Elton to search for Rose, and he manages to get a lead much more quickly than expected, thanks to a familiar TV face. "Bella Emberg!" shouts Will. "I love her line, 'Oh, that's Rose Tyler'. I have died laughing," says Michael, despite having quite obviously not died laughing. "This is a very confident story. I'm really enjoying it," he says.

"It's so utterly Russell, isn't it?" agrees Will. "It oozes his ideas and bravado."

However enjoyable this episode has been so far, it has essentially just been marking time until the BIG moment, when Elton stumbles upon a familiar face in a launderette.

"Oh, Jackie, Jackie, Jackie," coos Michael. "I'd like a spin-off, please. Camille Coduri is so brilliant here. I can't imagine there ever being a scene like this in *Doctor Who* before."

Chris is also thrilled. "This episode just got ten times better. Camille plays this character so, so well," he says.

"She's gloriously flirty," agrees Will.

Michael looks like he might combust. "JACKIE'S KNICKERS! Oh, Russell, with these scenes you are spoiling us," he says, frantically fanning himself with a **DWM**.

"She's become almost as much of a fixture on the show as Rose," Emma observes. "Having her complete Mr Kennedy's tasks for Elton is hilarious." It's not all comedy, though.

"Aw, a little reference to Mickey," says Will. "Nice to see it from her point of view – and the dramatic irony of both Elton and Jackie misleading the other."

Chris wonders if Jackie even knows where Mickey has gone. "Bless her. She really is all alone at the moment."

"Shame we have to go back to Peter Kay, really," moans Michael. "His performance really doesn't fit. Everyone else is so natural."

Will is less worried. "I don't mind it because, like his dodgy wig and facial hair, it's a deliberate artifice."

"Ursula is wonderful, though!" says Emma. "The way she asks Mr Skinner about his little kisses for Bridget. She's such a clever and caring person. It's a shame that Bridget's just been whatevered by Mr Kennedy..." Yes, Victor has been picking off the members of LINDA, one by one. What a rotter.

Elton is sent back to the Powell Estate to continue his infiltration of Jackie. "I can't stop laughing at this Jackie montage," giggles Michael. "Oh, and now she's seducing Elton. Brilliant. So many gems. 'They know how to do things, the French...' and 'Il Divo...', Camille is on fire here."

Emma has come over all peculiar at the sight of Elton's nipples. "Blimey!" she pants. "I think I'm with Jackie on this one, I'd keep blowing my fuses if it meant he'd come over and fix them for me."

"It feels right that Jackie immediately opens up to Elton," says Emma. "It's amazing how such awkward flirting can result in epiphanies for them both; it was clear to us that he'd fallen in love with Ursula, even if it wasn't to him."

Chris is full of praise for Camille's performance. "The shift from flirty, to full on filthy, to sad, to fuming... I can't sing her praises enough."

Having discovered Elton's betrayal, Jackie is now breaking Michael's heart. "I'm so glad Camille has had a chance to shine away from all the usual madness of *Doctor Who*. She's certainly come a long way from gobby Mum in *Rose*, hasn't she?"

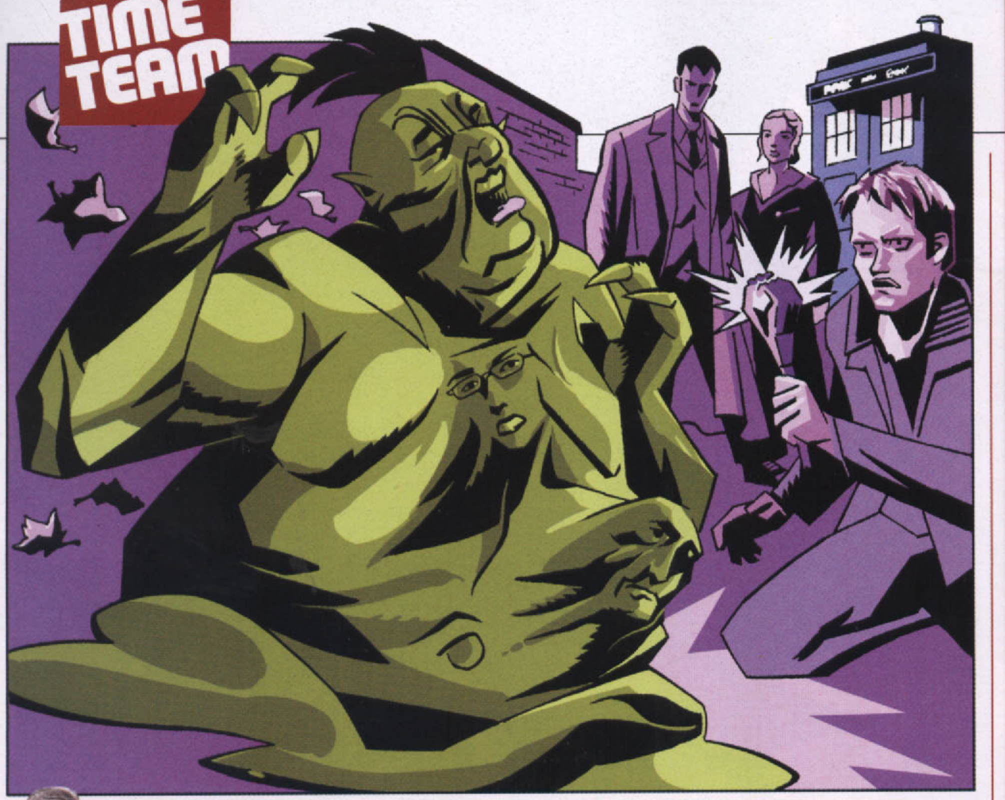
Victor Kennedy – in charge.

Will agrees. "She's brilliant when standing up for Rose and the Doctor, and really deserved an evening of pizza with a nice friend," he says, sadly.

"Jackie talking about 'being left behind' is heart-wrenching," adds Michael. "I wonder, does she secretly want to go off in the TARDIS? I'd never thought so until now."

Having several strips torn off him by the formidable Mrs Tyler seems to focus Elton's mind somewhat, and he heads back to base to tell Victor that he can stick his investigations, and that the remaining members of LINDA are off.

"Oh Elton, hurrah for standing up for yourself!" cheers Emma. "He definitely got that from Jackie! ►



"There are a lot of mad shifts of tone in this story – it keeps you on your toes!" – MICHAEL

◄ Victor's clever, isn't he, bringing up Bridget's phone number? Or maybe Mr Skinner's just really dense."

Poor Mr Skinner is the next person to meet the unseen, but presumably gruesome, fate of his LINDA-mates, and Elton and Ursula are about to see Victor for what he really is. A huge, fat, green blob, with the unfortunate faces of all their lost pals sticking out of his great big frame.

"Urgh. That's hideous. In his true form, Victor Kennedy is... northern," jokes Will. "And has a horrible mullet." Victor, it seems, is actually some kind of Absorbathon... Absorbaling... Abzorbaloff.

"The Abzorbaloff is very well done, and a horrible idea," says Michael.

"It was a *Blue Peter* competition winner, wasn't it?" says Will. "The people abzorption is wonderfully bizarre."

"Good god," says a disgusted Chris. "That... 'thing' is hideous. And the faces...eurgh. Bliss has it the worst. Yuck. He's a very – dare I say it – 'kids' TV baddie', isn't he?"

Emma is tickled by the fact that Peter Kay's accent returns when he's in monster form. "Lots of planets have a North, after all," she reminds us.

"For some reason, the fact that Ursula is abzorbed with her glasses intact pleases me," chuckles Michael, darkly.

With everyone apart from Elton abzorbed, things are looking pretty grim. Until he hears the most beautiful sound in the universe.

"That's a great shot of the TARDIS," marvels Michael. "Very iconic. Very fitting after all the talk about it." Yes, it's the Doctor and Rose. But it's not the Abzorbaloff who they've come to have it out with – it's Elton. Rose notices that the Abzorbaloff looks a bit like another fat, green creature they've met.

"Has this whole thing been written just to do that Raxacoricofallapatorius joke?" groans Will.

"There are an awful lot of mad shifts in tone in this episode," says Michael. "From Elton giving up, to Rose protecting her mum, to jokes about Clom. It keeps you on your toes!"

"The Abzorbaloff playing off the Doctor's better nature is a bit silly," notes Emma. "We know that he's a grumpy old man really, especially when he's looking after Rose's interests."

Michael interrupts with a pressing query. "Speaking of Rose, what is going on with her hair? It's horrific!" he squeals.

"It looks like it's tipping it down in that scene," says Will. "Maybe it's a reaction to that?"

Enough about hair! With Ursula and the others coming together as LINDA for one last time to literally tear the Abzorbaloff apart, it looks like the story is over – except for the mystery of why the Doctor recognised Elton at the start.

"Oh, a lovely little montage of Elton and his mum there," says Will, as we see the Doctor meeting a young Elton, just after his mum had been killed by a living shadow lurking in their house. "Very touching."

Run, Elton! Run!

"For a light, funny episode, the twist about Elton's mother is horribly sad," says Will. "Those ELO strings are beautifully fitting."

With Elton's tale told, he still has some things to say about the dangers of the Doctor's lifestyle. "Ooh. Some scary foreshadowing here," says Michael.

"That's a nice parallel," agrees Will. "Touching the Doctor is just as dangerous as touching the Abzorbaloff."

There's one final shock to come, but the Team don't seem entirely comfortable with it. "Not sure about paving slab Ursula – that seems a bit harsh," says Michael. "But possibly worth it for the dirtiest joke ever in *Doctor Who*. Ha! I suppose it's meant to be a happy ending for them, but really, it's a bit grim."

"Being trapped forever in a paving slab, à la Borusa in *The Five Doctors*?" says Will. "Not sure that's exactly a happy ending. And what happens to her when he dies? It's that curse of immortality again..." The Team shuffle awkwardly in their seats at the thought of it all.

"It might be corny, but I absolutely love his sign-off, it's such a relief," says Emma. "If that's Russell T Davies' manifesto for life, I'm entirely on board," agrees Will.

"I really, really enjoyed that," declares Michael. "You couldn't and shouldn't get away with it every week, but it was a very successful change from the norm. It put me in mind of Virgin's *Doctor Who New Adventures* books in a way. Which can't be a bad thing – although at least nobody had to go into cyberspace. A very confident episode!"

Emma is also happy. "Silly aliens aside, this is a wonderful story," she says. "It's like a snapshot of the infinite ripples that flow from the Doctor's involvement in events. A beautiful celebration of the show, and this break from format is testament to its adaptability. Such a heart-warming tribute."

Will also adored it. "Wonderful characters, good jokes, lots of Jackie, a really fresh feel, and a ton of ELO. You couldn't do a story like *Love & Monsters* every week but just this once, it's something special – a love letter to fandom," he says.

Only Chris is not convinced. "I find it hard to analyse this episode, because it feels so different to the show we sat down to watch," he says. "It's been a fun ride, yeah, but it's also been an emotional one for us in the Jackie Fan Club. Yet the sometimes childish plot and delivery from some characters made me feel a bit disconnected. A fun bit of telly and a great exploration of the world that the Doctor changes, but not my favourite story."

Next time: London 2012? "But that's now!" gasps Will.

"And some kind of sports event with a torch," adds Chris. "What could that possibly be...?" DWM

AND YOU SAID...

KATE CAIRNS SAYS, VIA EMAIL

I loved how the story was told from Elton's point of view, it made a refreshing change from the norm. Marc Warren was brilliant – he was awkward, hilarious and a fantastic dancer!

BLAINE COUGHLAN SAYS, VIA EMAIL

The glorious sequence showing Elton caught up in the events of previous stories is one of those outstanding ideas that you can't believe hasn't been used before. The casual throw-away gag about Elton constructing a rudimentary pulley system to avoid the broken glass on his carpet is hysterical!

It's one of those days!

ALEX WILCOCK SAYS, VIA EMAIL

Everything about Jackie and Elton is fantastic, from the wine, to the joy (and foreshadowing) of ELO's *Turn to Stone*, to her letting her defences down for a moment and then, fiercely, beautifully, springing them up again, not for herself but selflessly.

COLIN HICKS SAYS, VIA EMAIL

To fully appreciate *Love & Monsters*, you need to be part of the fan community. I think that if this episode had been made in the 1980s, 90% of the audience wouldn't have got the joke.

NICK LODGE SAYS, VIA EMAIL

I'll never understand why *Love & Monsters* is so maligned by fans. Sure, it has clunky areas, but, admirably, it breaks new ground! As well as the comedy, it's giving us a valuable insight into the lives of those affected by the Doctor, especially Jackie's desperate loneliness. I for one thank Mr Davies for this.

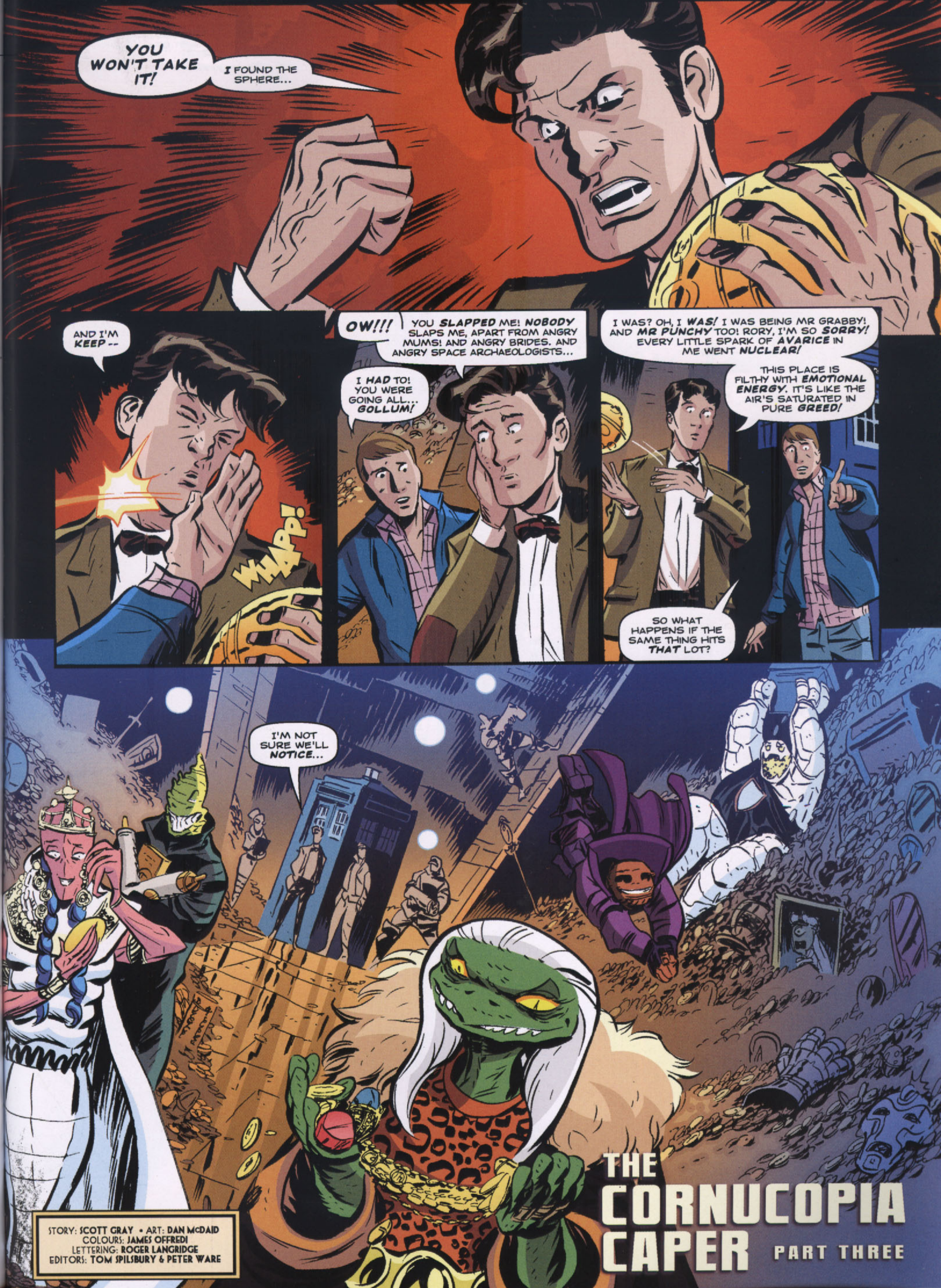
In Issue 451, *The Time Team* will be watching *Fear Her*, and then in Issue 452 they'll be assembling once more for *Army of Ghosts*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 12.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,511

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 230

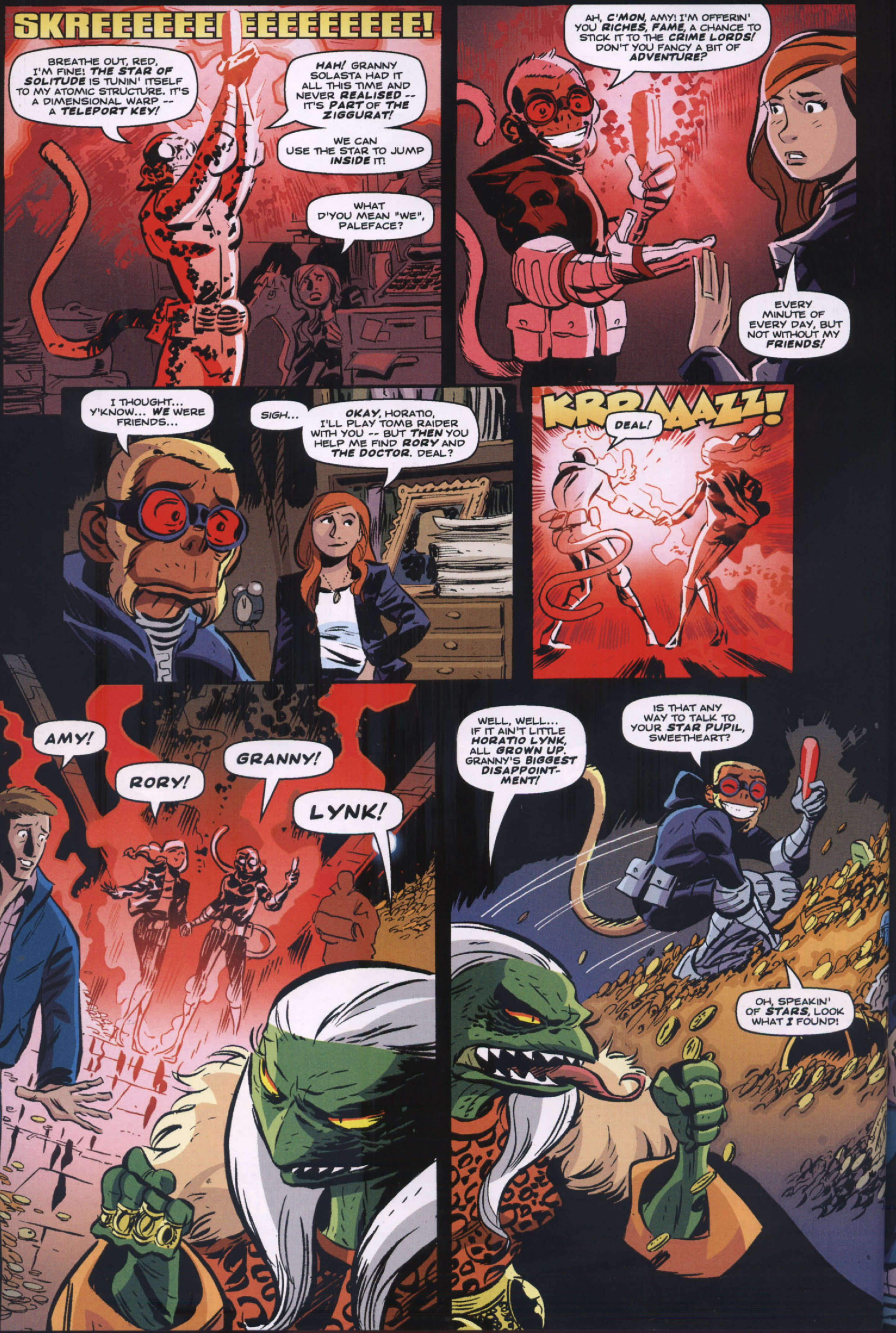
ONE OR MORE REGULARS INCARCERATED... 271

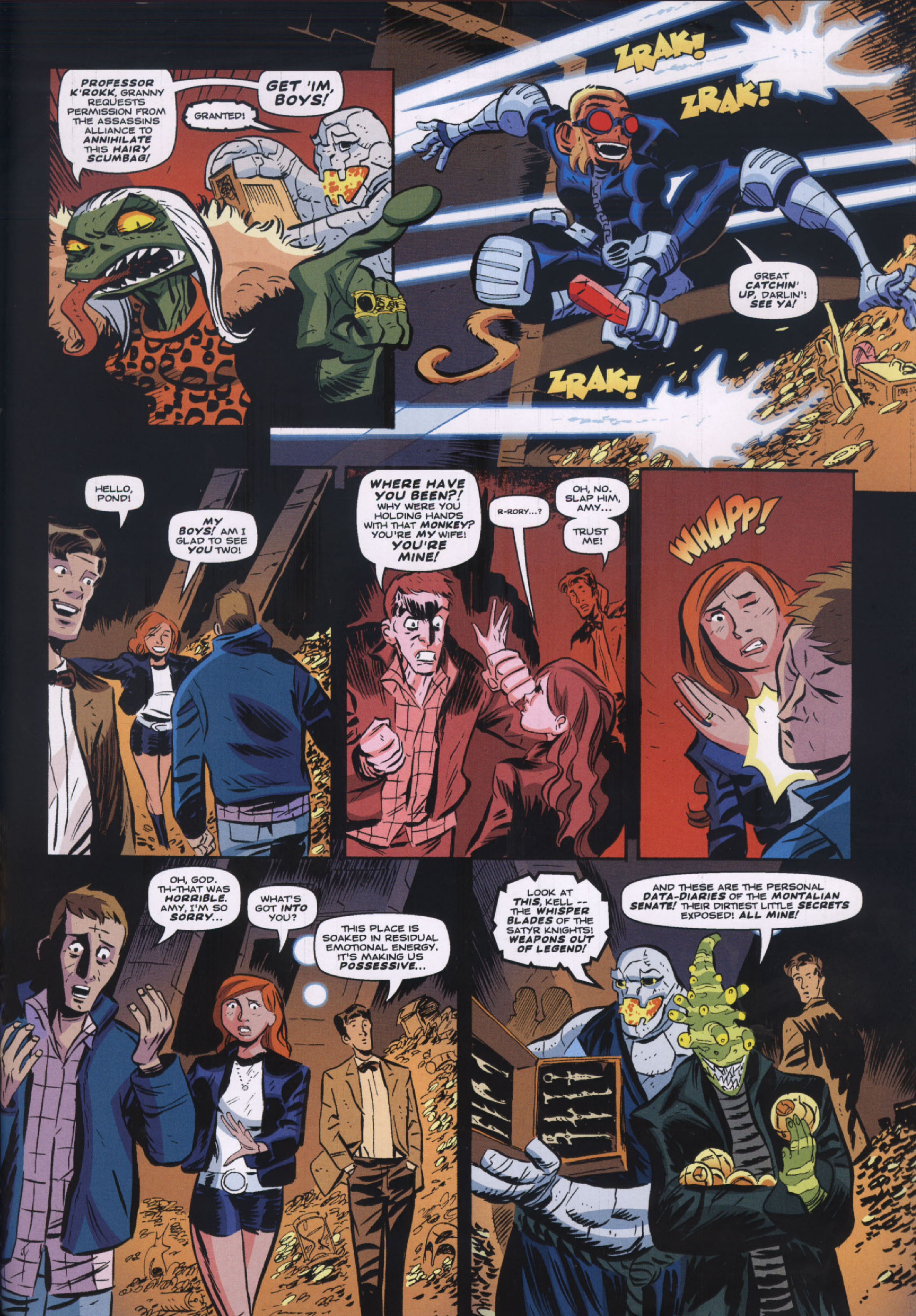

YOU WON'T TAKE IT!
I FOUND THE SPHERE...
AND I'M KEEP --
WHAPP!
OW!!!
YOU SLAPPED ME! NOBODY SLAPS ME, APART FROM ANGRY MUMS! AND ANGRY BRIDES. AND ANGRY SPACE ARCHAEOLOGISTS...
I HAD TO! YOU WERE GOING ALL... GOLLUM!
I WAS? OH, I WAS! I WAS BEING MR GRABBY! AND MR PUNCHY TOO! RORY, I'M SO SORRY! EVERY LITTLE SPARK OF AVARICE IN ME WENT NUCLEAR!
THIS PLACE IS FILTHY WITH EMOTIONAL ENERGY. IT'S LIKE THE AIR'S SATURATED IN PURE GREED!
SO WHAT HAPPENS IF THE SAME THING HITS THAT LOT?
I'M NOT SURE WE'LL NOTICE...

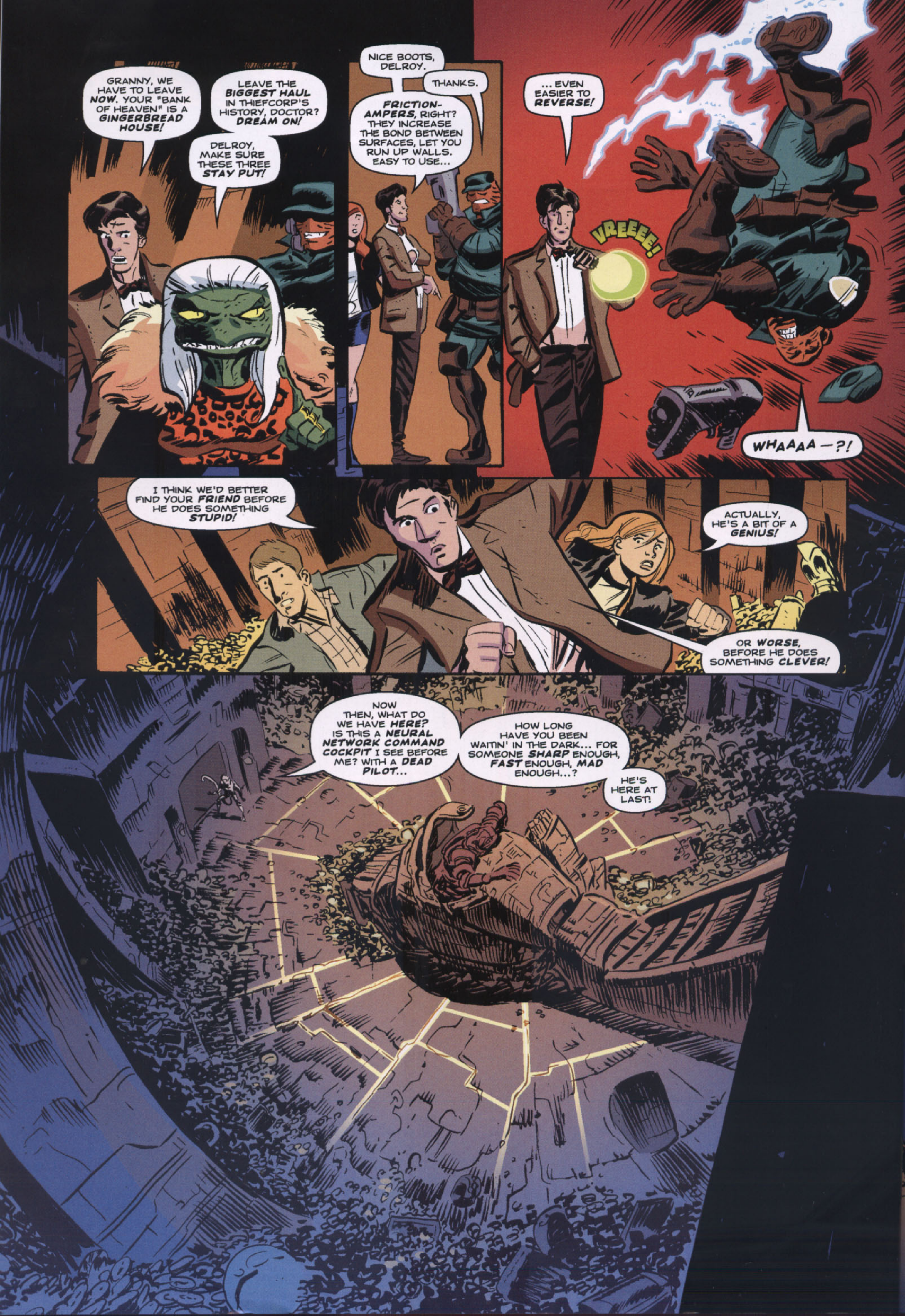
THE CORNUCOPIA CAPER

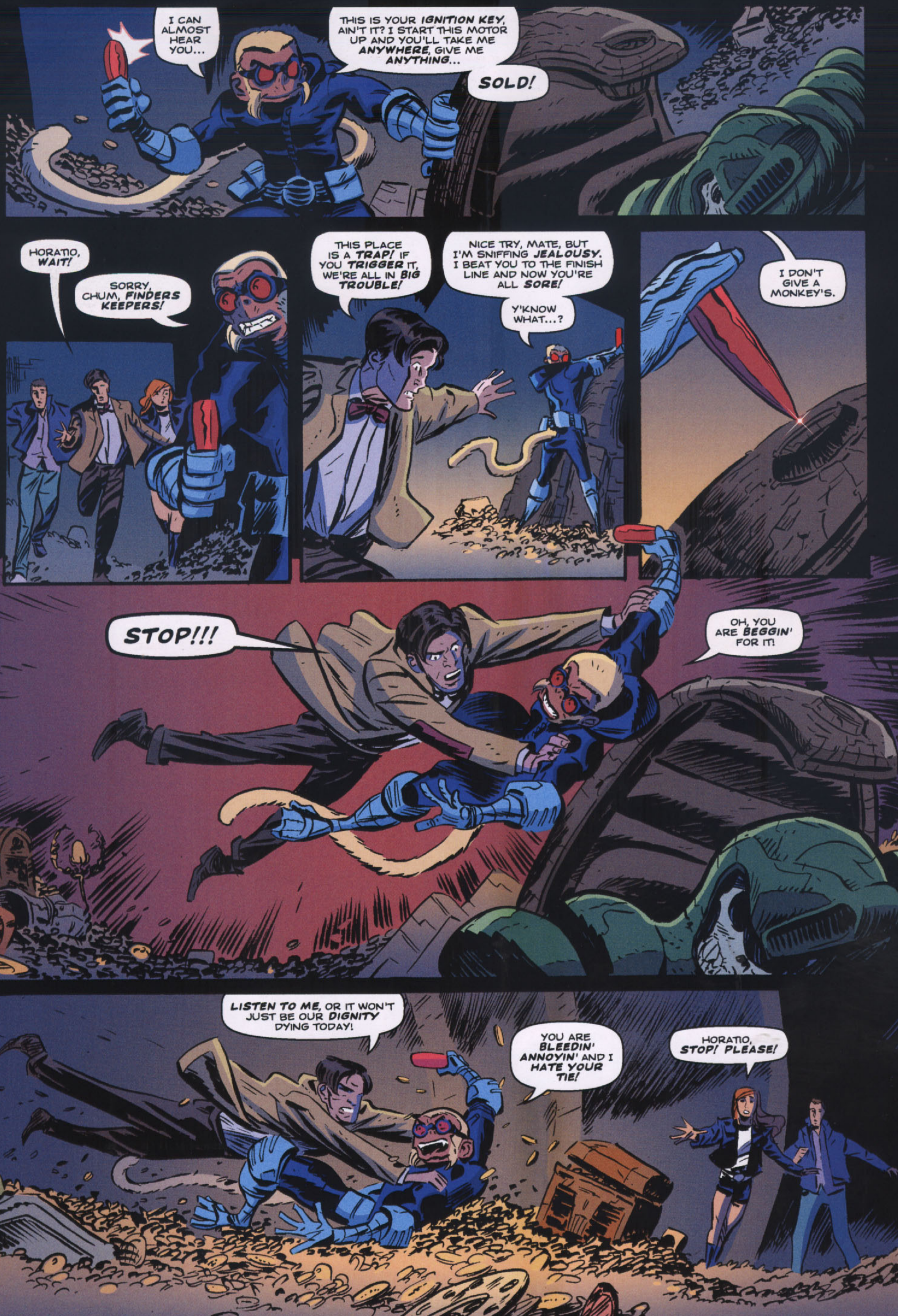
PART THREE

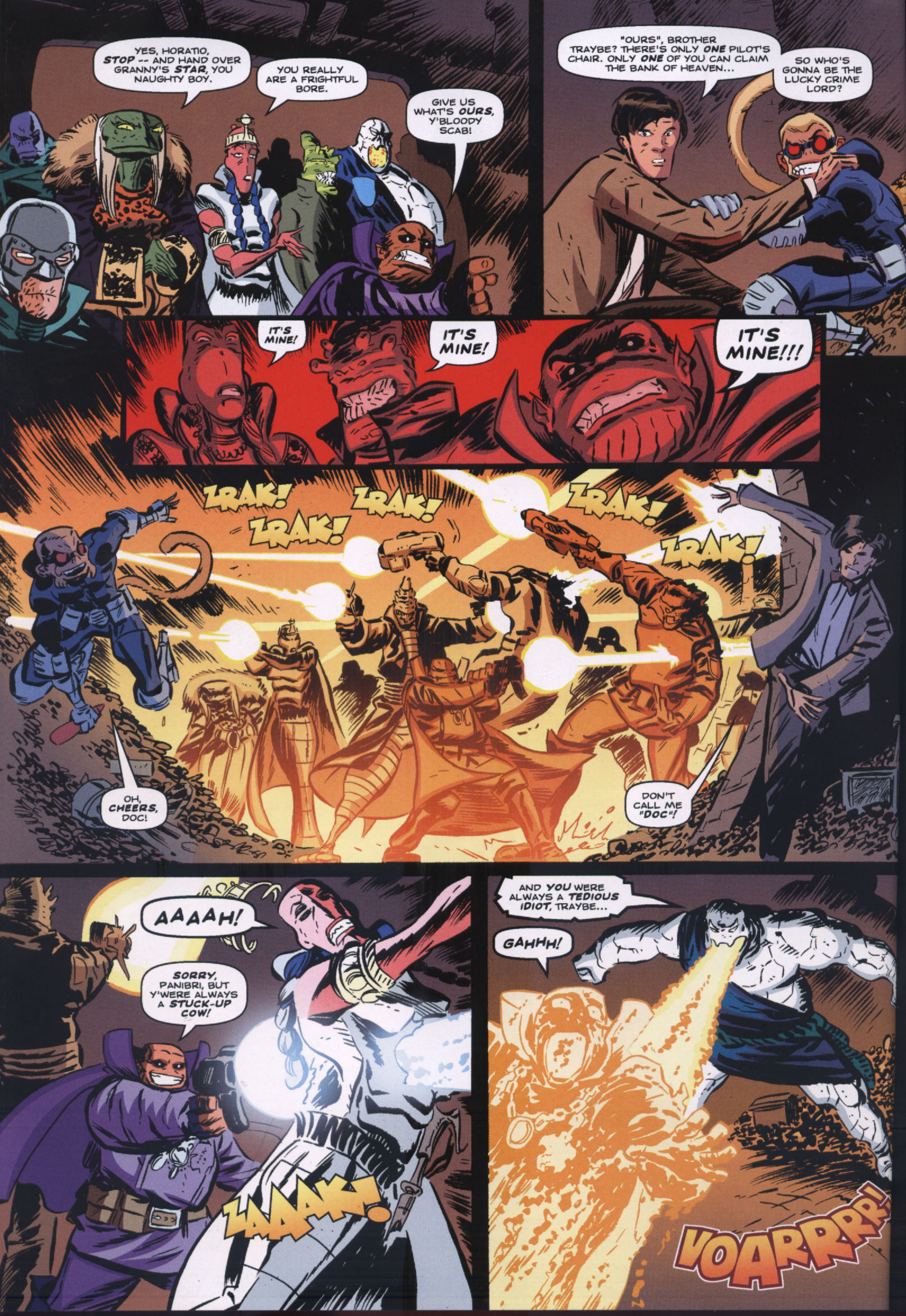
STORY: SCOTT GRAY • ART: DAN McDAID
COLOURS: JAMES OFFREDI
LETTERING: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & PETER WARE

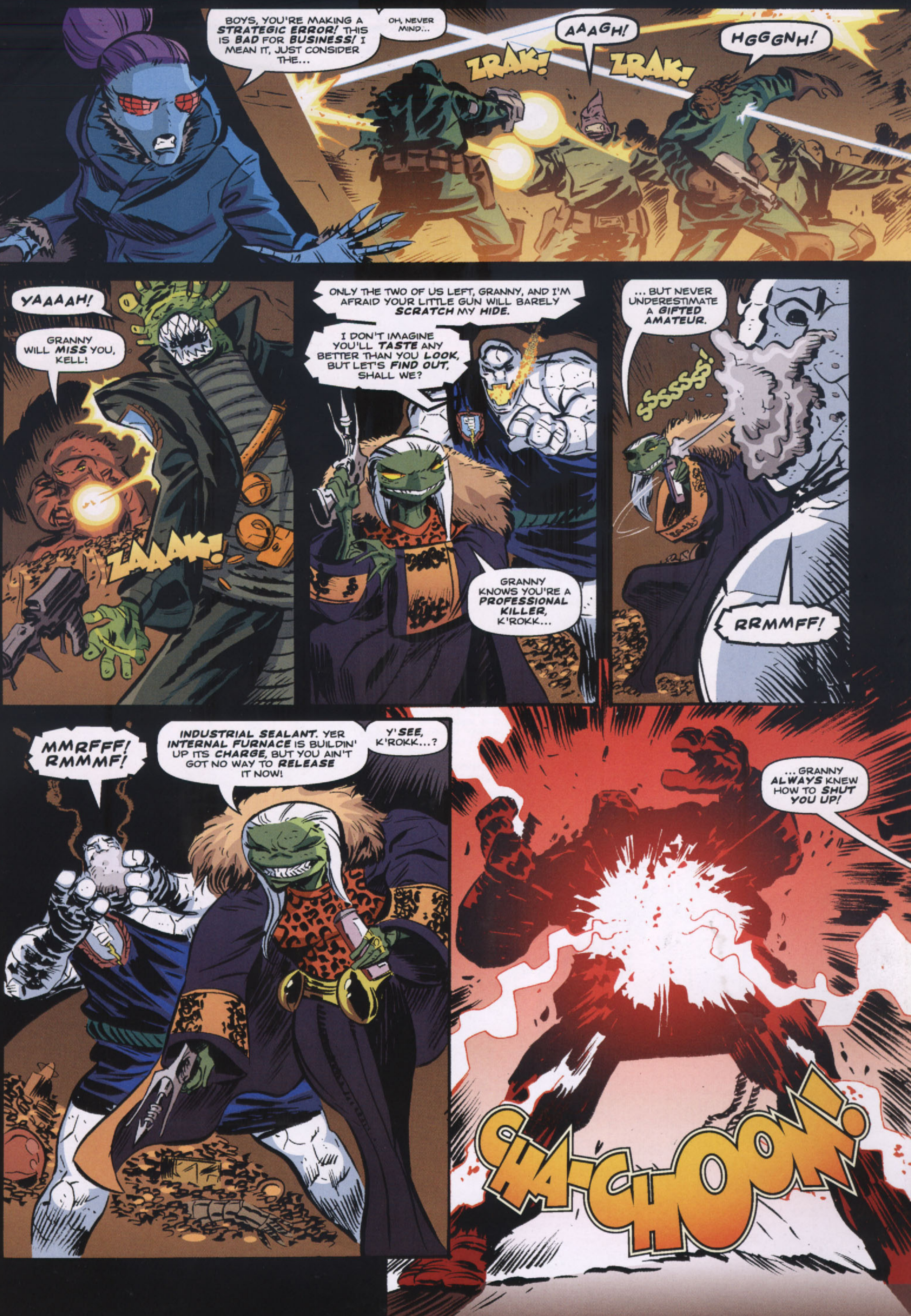

SKREEEEEEEEEEEEEEEE!
BREATHE OUT, RED, I'M FINE! **THE STAR OF SOLITUDE** IS TUNIN' ITSELF TO MY ATOMIC STRUCTURE. IT'S A DIMENSIONAL WARP -- A **TELEPORT KEY!**
HAH! GRANNY SOLASTA HAD IT ALL THIS TIME AND NEVER **REALISED** -- IT'S **PART** OF **THE ZIGGURAT!**
WE CAN USE THE STAR TO JUMP **INSIDE** IT!
WHAT D'YOU MEAN "WE", PALEFACE?
AH, **C'MON**, AMY! I'M OFFERIN' YOU **RICHES, FAME**, A CHANCE TO STICK IT TO THE **CRIME LORDS!** DON'T YOU FANCY A BIT OF **ADVENTURE?**
EVERY MINUTE OF EVERY DAY, BUT NOT WITHOUT MY **FRIENDS!**
I THOUGHT... Y'KNOW... **WE** WERE FRIENDS...
SIGH...
OKAY, HORATIO, I'LL PLAY TOMB RAIDER WITH YOU -- BUT **THEN** YOU HELP ME FIND **RORY** AND **THE DOCTOR**. DEAL?
KRRAAAZZ!
DEAL!
AMY!
RORY!
GRANNY!
LYNK!
WELL, WELL... IF IT AIN'T LITTLE **HORATIO LYNK**, ALL **GROWN UP**. GRANNY'S **BIGGEST DISAPPOINTMENT!**
IS THAT ANY WAY TO TALK TO YOUR **STAR PUPIL**, SWEETHEART?
OH, SPEAKIN' OF **STARS**, LOOK WHAT **I** FOUND!

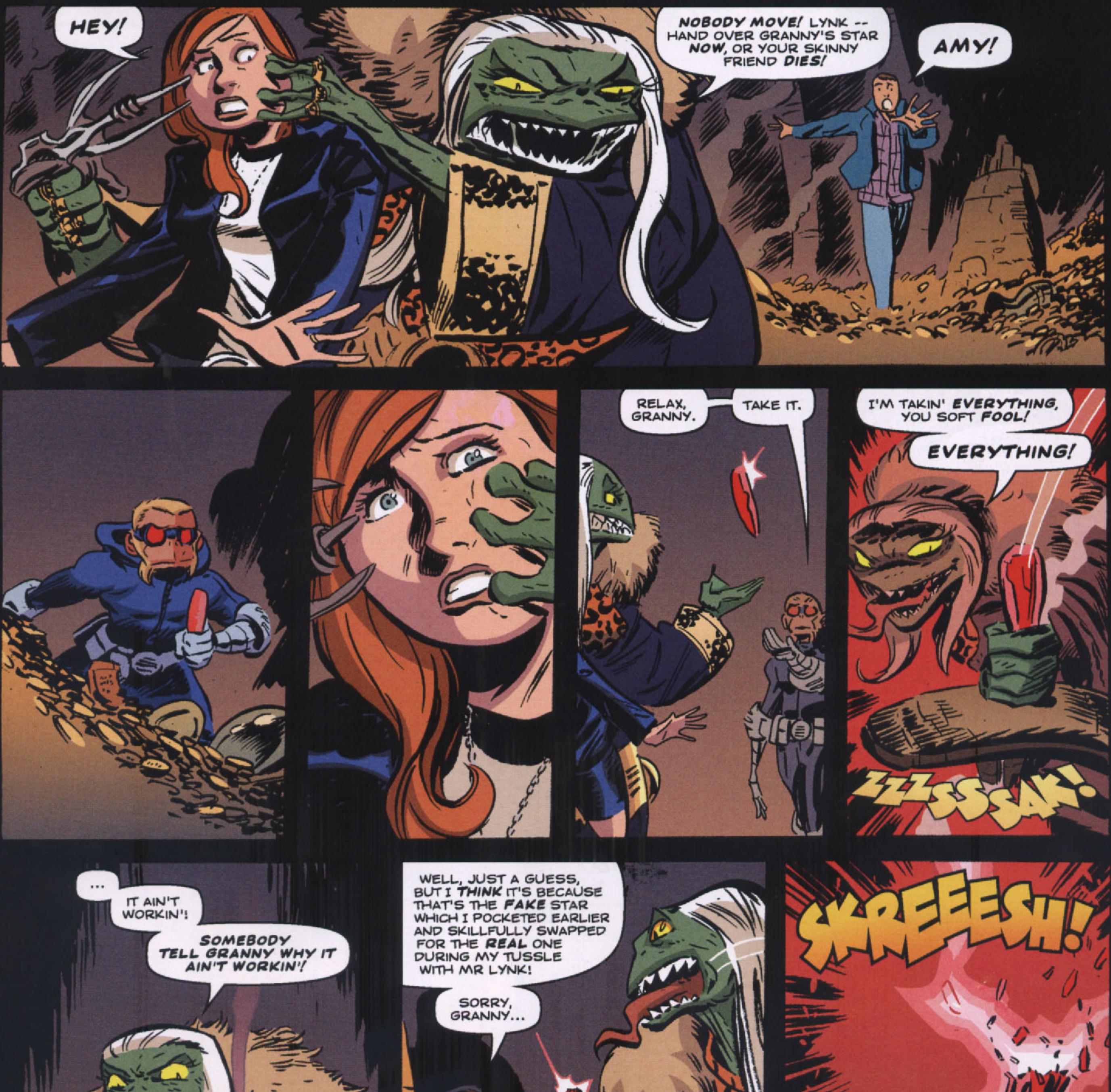

PROFESSOR K'ROKK, GRANNY REQUESTS PERMISSION FROM THE ASSASSINS ALLIANCE TO ANNIHILATE THIS HAIRY SCUMBAG!
GRANTED!
GET 'IM, BOYS!
ZRAK!
ZRAK!
GREAT CATCHIN' UP, DARLIN'! SEE YA!
ZRAK!
HELLO, POND!
MY BOYS! AM I GLAD TO SEE YOU TWO!
WHERE HAVE YOU BEEN?! WHY WERE YOU HOLDING HANDS WITH THAT MONKEY? YOU'RE MY WIFE! YOU'RE MINE!
R-RORY...?
OH, NO. SLAP HIM, AMY...
TRUST ME!
WHAPP!
OH, GOD. TH-THAT WAS HORRIBLE. AMY, I'M SO SORRY...
WHAT'S GOT INTO YOU?
THIS PLACE IS SOAKED IN RESIDUAL EMOTIONAL ENERGY. IT'S MAKING US POSSESSIVE...
LOOK AT THIS, KELL -- THE WHISPER BLADES OF THE SATYR KNIGHTS! WEAPONS OUT OF LEGEND!
AND THESE ARE THE PERSONAL DATA-DIARIES OF THE MONTALIAN SENATE! THEIR DIRTIEST LITTLE SECRETS EXPOSED! ALL MINE!

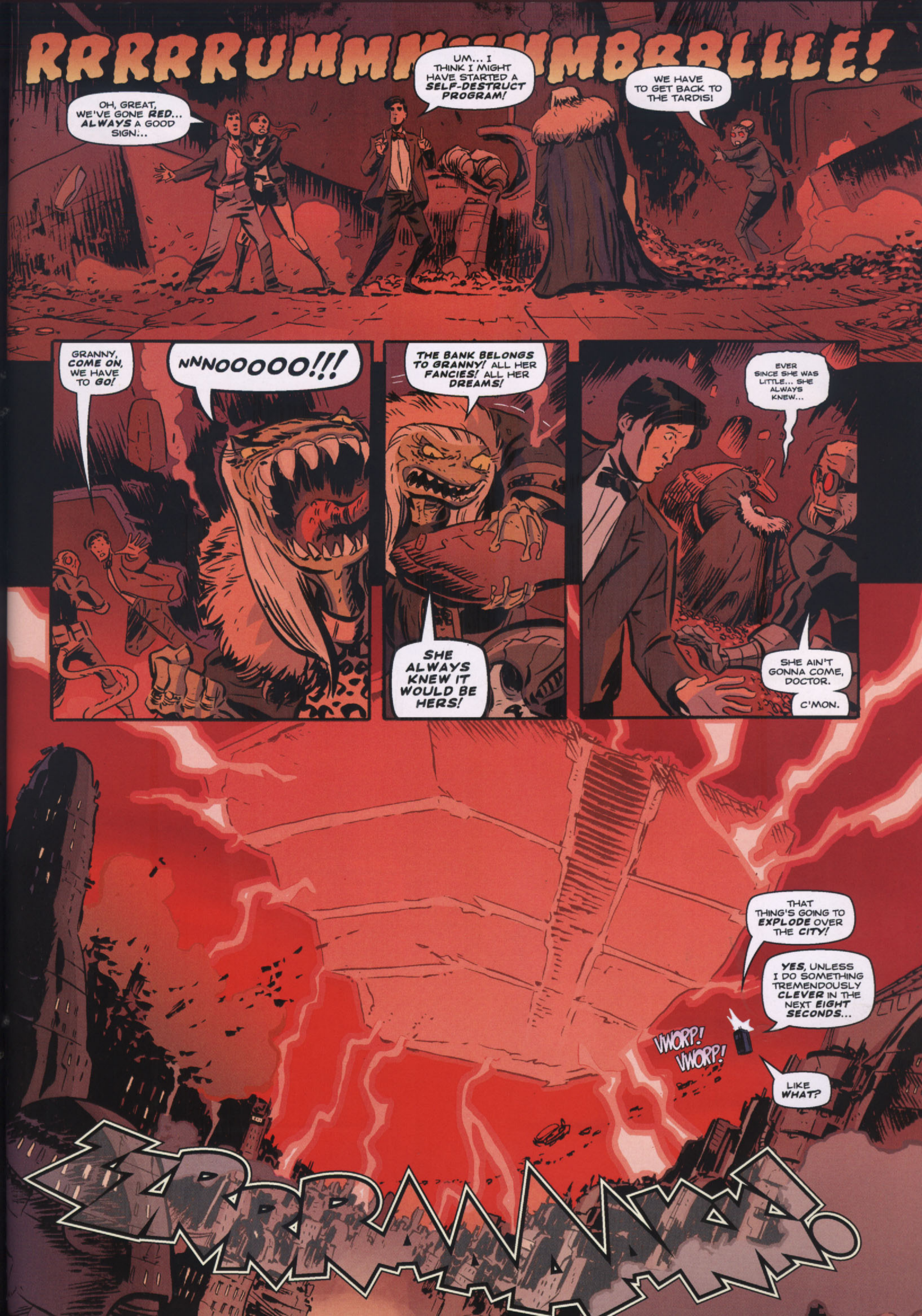

GRANNY, WE HAVE TO LEAVE NOW. YOUR "BANK OF HEAVEN" IS A GINGERBREAD HOUSE!
LEAVE THE BIGGEST HAUL IN THIEFCORP'S HISTORY, DOCTOR? DREAM ON!
DELROY, MAKE SURE THESE THREE STAY PUT!
NICE BOOTS, DELROY.
THANKS.
FRICTION-AMPERS, RIGHT? THEY INCREASE THE BOND BETWEEN SURFACES, LET YOU RUN UP WALLS. EASY TO USE...
... EVEN EASIER TO REVERSE!
VREEEE!
WHAAAA —?!
I THINK WE'D BETTER FIND YOUR FRIEND BEFORE HE DOES SOMETHING STUPID!
ACTUALLY, HE'S A BIT OF A GENIUS!
OR WORSE, BEFORE HE DOES SOMETHING CLEVER!
NOW THEN, WHAT DO WE HAVE HERE? IS THIS A NEURAL NETWORK COMMAND COCKPIT I SEE BEFORE ME? WITH A DEAD PILOT...
HOW LONG HAVE YOU BEEN WAITIN' IN THE DARK... FOR SOMEONE SHARP ENOUGH, FAST ENOUGH, MAD ENOUGH...?
HE'S HERE AT LAST!

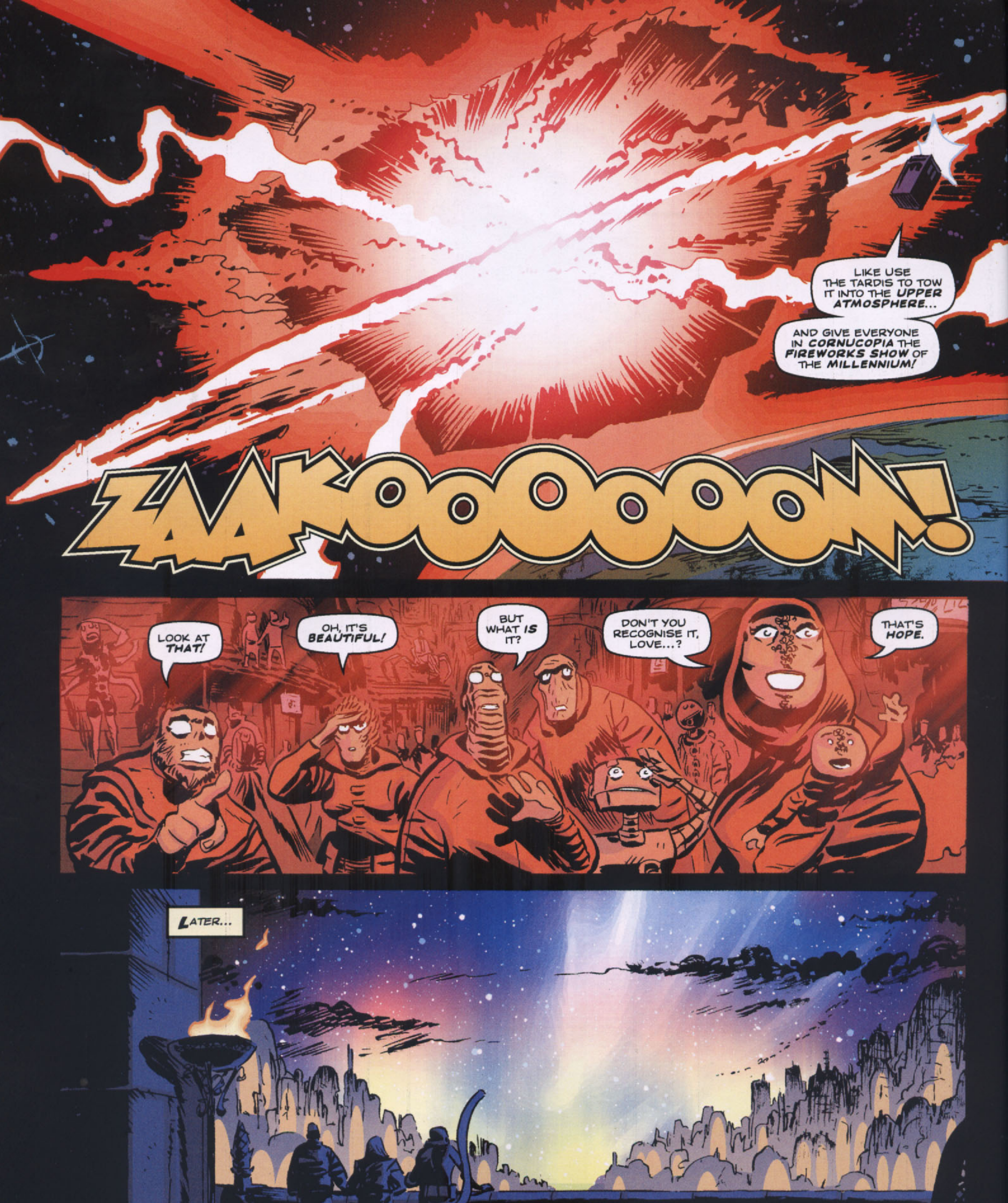

I CAN ALMOST HEAR YOU...
THIS IS YOUR IGNITION KEY, AIN'T IT? I START THIS MOTOR UP AND YOU'LL TAKE ME ANYWHERE, GIVE ME ANYTHING...
SOLD!
HORATIO, WAIT!
SORRY, CHUM, FINDERS KEEPERS!
THIS PLACE IS A TRAP! IF YOU TRIGGER IT, WE'RE ALL IN BIG TROUBLE!
NICE TRY, MATE, BUT I'M SNIFFING JEALOUSY. I BEAT YOU TO THE FINISH LINE AND NOW YOU'RE ALL SORE!
Y'KNOW WHAT...?
I DON'T GIVE A MONKEY'S.
STOP!!!
OH, YOU ARE BEGGIN' FOR IT!
LISTEN TO ME, OR IT WON'T JUST BE OUR DIGNITY DYING TODAY!
YOU ARE BLEEDIN' ANNOYIN' AND I HATE YOUR TIE!
HORATIO, STOP! PLEASE!

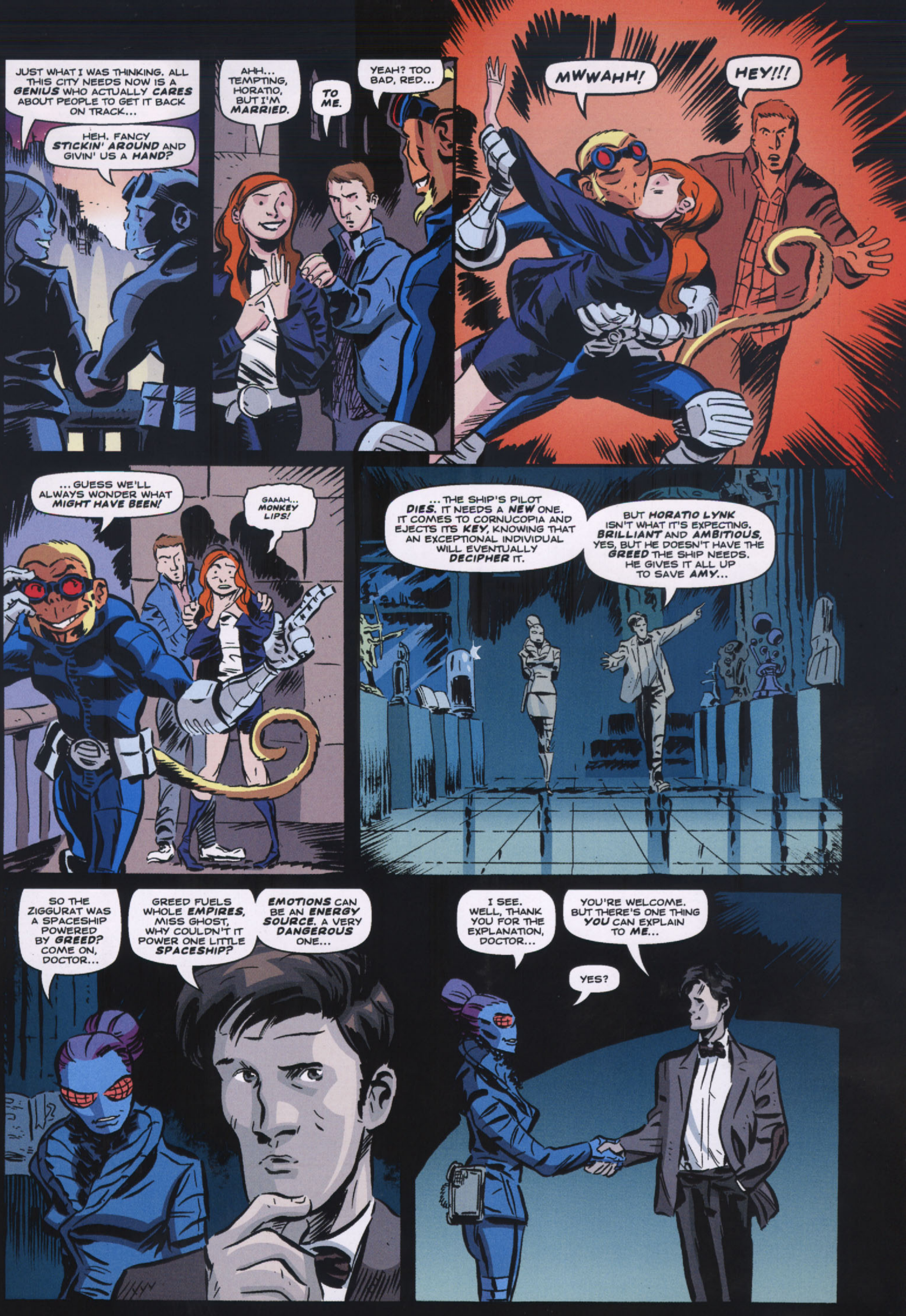

YES, HORATIO, STOP -- AND HAND OVER GRANNY'S STAR, YOU NAUGHTY BOY.
YOU REALLY ARE A FRIGHTFUL BORE.
GIVE US WHAT'S OURS, Y'BLOODY SCAB!
"OURS", BROTHER TRAYBE? THERE'S ONLY ONE PILOT'S CHAIR. ONLY ONE OF YOU CAN CLAIM THE BANK OF HEAVEN...
SO WHO'S GONNA BE THE LUCKY CRIME LORD?
IT'S MINE!
IT'S MINE!
IT'S MINE!!!
ZRAK!
ZRAK!
ZRAK!
ZRAK!
ZRAK!
OH, CHEERS, DOC!
DON'T CALL ME "DOC"!
AAAAH!
SORRY, PANIBRI, BUT Y'WERE ALWAYS A STUCK-UP COW!
ZAAAK!
AND YOU WERE ALWAYS A TEDIOUS IDIOT, TRAYBE...
GAHHH!
VOARRRR!

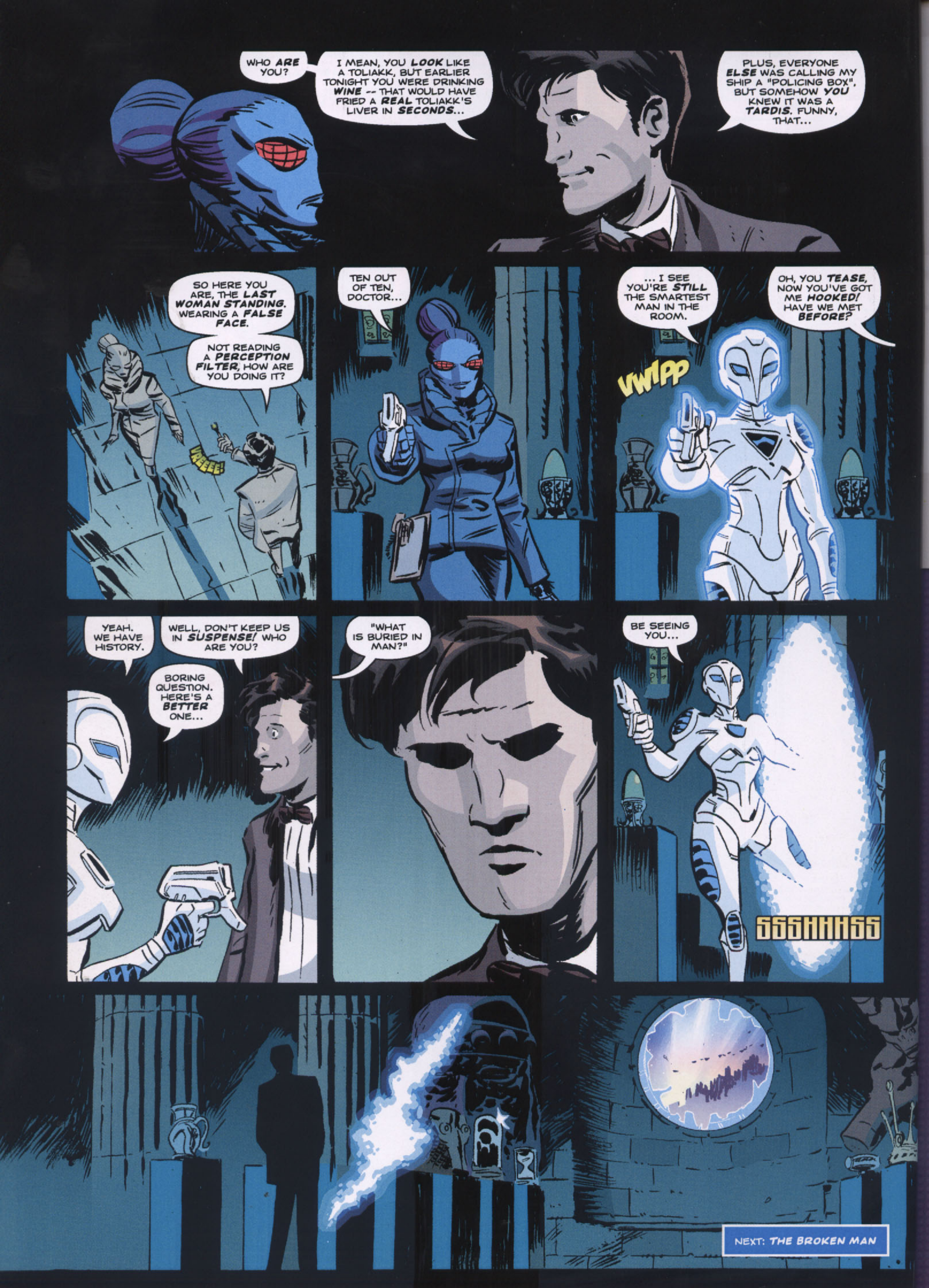

BOYS, YOU'RE MAKING A ***STRATEGIC ERROR!*** THIS IS ***BAD*** FOR ***BUSINESS!*** I MEAN IT, JUST CONSIDER THE...
OH, NEVER MIND...
ZRAK!
AAAGH!
ZRAK!
HGGGNH!
YAAAAH!
GRANNY WILL ***MISS*** YOU, KELL!
ZAAAK!
ONLY THE TWO OF US LEFT, GRANNY, AND I'M AFRAID YOUR LITTLE GUN WILL BARELY ***SCRATCH*** MY ***HIDE.***
I DON'T IMAGINE YOU'LL ***TASTE*** ANY BETTER THAN YOU ***LOOK,*** BUT LET'S ***FIND OUT,*** SHALL WE?
GRANNY KNOWS YOU'RE A ***PROFESSIONAL KILLER,*** K'ROKK...
...BUT NEVER UNDERESTIMATE A ***GIFTED AMATEUR.***
SSSSSS!
RRMMFF!
MMRFFF! RMMMF!
INDUSTRIAL SEALANT. YER ***INTERNAL FURNACE*** IS BUILDIN' UP ITS ***CHARGE,*** BUT YOU AIN'T GOT NO WAY TO ***RELEASE*** IT NOW!
Y' ***SEE,*** K'ROKK...?
...GRANNY ***ALWAYS*** KNEW HOW TO ***SHUT YOU UP!***
CHA-CHOOOM!


HEY!
NOBODY MOVE! LYNK -- HAND OVER GRANNY'S STAR NOW, OR YOUR SKINNY FRIEND DIES!
AMY!
RELAX, GRANNY.
TAKE IT.
I'M TAKIN' EVERYTHING, YOU SOFT FOOL!
EVERYTHING!
ZZZSSSAK!
...
IT AIN'T WORKIN'!
SOMEBODY TELL GRANNY WHY IT AIN'T WORKIN'!
WELL, JUST A GUESS, BUT I THINK IT'S BECAUSE THAT'S THE FAKE STAR WHICH I POCKETED EARLIER AND SKILLFULLY SWAPPED FOR THE REAL ONE DURING MY TUSSLE WITH MR LYNK!
SORRY, GRANNY...
SKREEEESH!
... THE BANK IS CLOSED.


RRRRRUMMM MMBRRLLLE!
OH, GREAT, WE'VE GONE RED... ALWAYS A GOOD SIGN...
UM... I THINK I MIGHT HAVE STARTED A SELF-DESTRUCT PROGRAM!
WE HAVE TO GET BACK TO THE TARDIS!
GRANNY, COME ON, WE HAVE TO GO!
NNNOOOOOO!!!
THE BANK BELONGS TO GRANNY! ALL HER FANCIES! ALL HER DREAMS!
SHE ALWAYS KNEW IT WOULD BE HERS!
EVER SINCE SHE WAS LITTLE... SHE ALWAYS KNEW...
SHE AIN'T GONNA COME, DOCTOR.
C'MON.
THAT THING'S GOING TO EXPLODE OVER THE CITY!
YES, UNLESS I DO SOMETHING TREMENDOUSLY CLEVER IN THE NEXT EIGHT SECONDS...
VWORP! VWORP!
LIKE WHAT?


LIKE USE THE TARDIS TO TOW IT INTO THE *UPPER ATMOSPHERE*...
AND GIVE EVERYONE IN *CORNUCOPIA* THE *FIREWORKS SHOW* OF THE *MILLENNIUM!*
ZAAKOOOOOOM!
LOOK AT *THAT!*
OH, IT'S *BEAUTIFUL!*
BUT WHAT *IS* IT?
DON'T YOU RECOGNISE IT, LOVE...?
THAT'S *HOPE*.
LATER...
THE DOCTOR SAYS THAT THE *RADIATION STORM* IS CLEARING UP AT LAST. HE THINKS THE ZIGGURAT WAS *CAUSING* IT.
THAT'S WHAT I FIGURED TOO. *BLIMEY*, NOW IT'S *GONE*, CORNUCOPIA COULD BECOME A *REAL SPACEPORT* AGAIN!


JUST WHAT I WAS THINKING. ALL THIS CITY NEEDS NOW IS A GENIUS WHO ACTUALLY CARES ABOUT PEOPLE TO GET IT BACK ON TRACK...
HEH. FANCY STICKIN' AROUND AND GIVIN' US A HAND?
AHH... TEMPTING, HORATIO, BUT I'M MARRIED.
TO ME.
YEAH? TOO BAD, RED...
MWWAHH!
HEY!!!
... GUESS WE'LL ALWAYS WONDER WHAT MIGHT HAVE BEEN!
GAAAH... MONKEY LIPS!
... THE SHIP'S PILOT DIES. IT NEEDS A NEW ONE. IT COMES TO CORNUCOPIA AND EJECTS ITS KEY, KNOWING THAT AN EXCEPTIONAL INDIVIDUAL WILL EVENTUALLY DECIPHER IT.
BUT HORATIO LYNK ISN'T WHAT IT'S EXPECTING. BRILLIANT AND AMBITIOUS, YES, BUT HE DOESN'T HAVE THE GREED THE SHIP NEEDS. HE GIVES IT ALL UP TO SAVE AMY...
SO THE ZIGGURAT WAS A SPACESHIP POWERED BY GREED? COME ON, DOCTOR...
GREED FUELS WHOLE EMPIRES, MISS GHOST, WHY COULDN'T IT POWER ONE LITTLE SPACESHIP?
EMOTIONS CAN BE AN ENERGY SOURCE. A VERY DANGEROUS ONE...
I SEE. WELL, THANK YOU FOR THE EXPLANATION, DOCTOR...
YOU'RE WELCOME. BUT THERE'S ONE THING YOU CAN EXPLAIN TO ME...
YES?


WHO *ARE* YOU?
I MEAN, YOU *LOOK* LIKE A TOLIAKK, BUT EARLIER TONIGHT YOU WERE DRINKING *WINE* -- THAT WOULD HAVE FRIED A *REAL* TOLIAKK'S LIVER IN *SECONDS*...
PLUS, EVERYONE *ELSE* WAS CALLING MY SHIP A "POLICING BOX", BUT SOMEHOW *YOU* KNEW IT WAS A *TARDIS*. FUNNY, THAT...
SO HERE YOU ARE, THE *LAST WOMAN STANDING*. WEARING A *FALSE FACE*.
NOT READING A *PERCEPTION FILTER*, HOW ARE YOU DOING IT?
VREEEE!
TEN OUT OF TEN, DOCTOR...
... I SEE YOU'RE *STILL* THE SMARTEST MAN IN THE ROOM.
OH, YOU *TEASE*, NOW YOU'VE GOT ME *HOOKED!* HAVE WE MET *BEFORE?*
VWIPP
YEAH. WE HAVE HISTORY.
WELL, DON'T KEEP US IN *SUSPENSE!* WHO ARE YOU?
BORING QUESTION. HERE'S A *BETTER* ONE...
"WHAT IS BURIED IN MAN?"
BE SEEING YOU...
SSSHHHSS

NEXT: ***THE BROKEN MAN***

FOUR BRAND NEW AUDIO STORIES

FROM THE WORLDS OF DOCTOR WHO

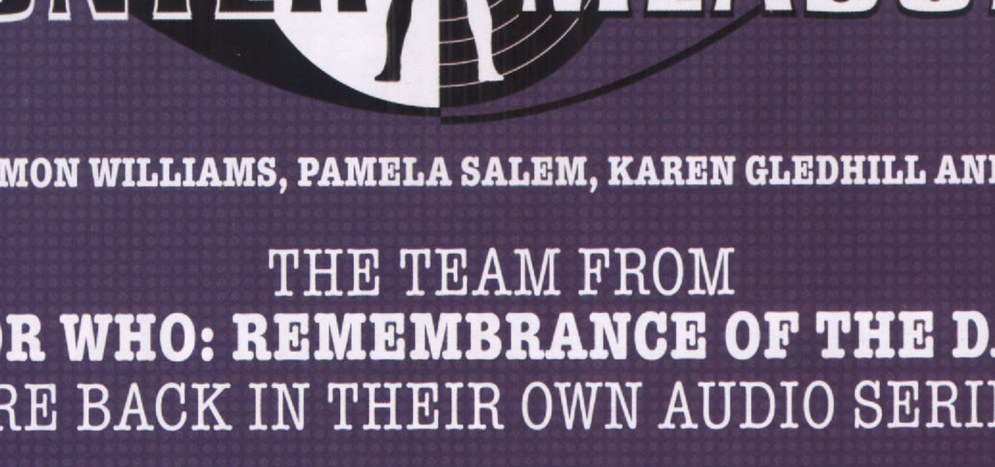
COUNTER MEASURES

STARRING **SIMON WILLIAMS, PAMELA SALEM, KAREN GLEDHILL AND HUGH ROSS**

THE TEAM FROM
DOCTOR WHO: REMEMBRANCE OF THE DALEKS
ARE BACK IN THEIR OWN AUDIO SERIES

SAVING THE 1960s ONE THREAT AT A TIME

SERIES ONE BOX SET OUT JULY 2012


COUNTER MEASURES
SERIES 1
THRESHOLD
ARTIFICIAL INTELLIGENCE
THE PELAGE PROJECT
STATE OF EMERGENCY

BIG FINISH

BIGFINISH.COM - FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD

BBC

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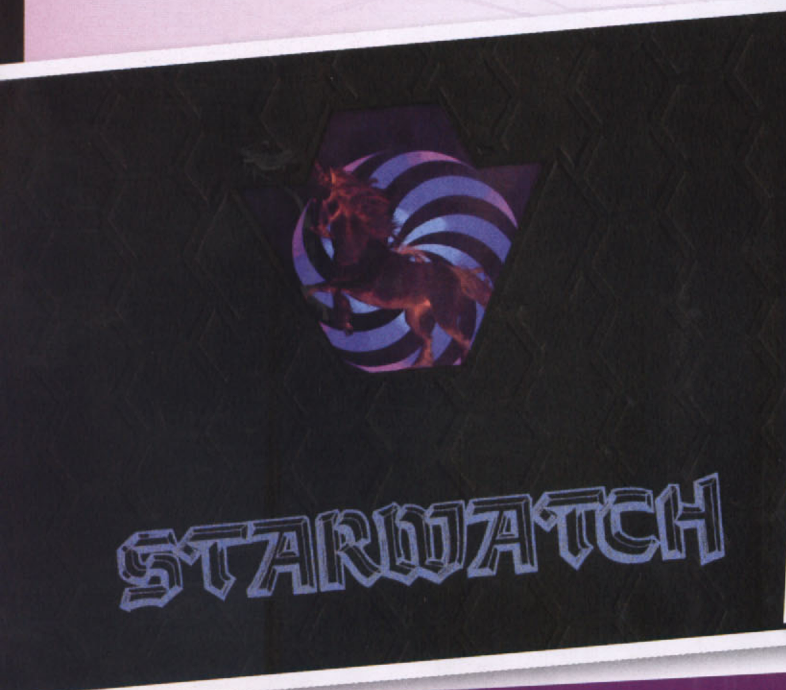
Gilmore, Rachel Jensen and Allison Williams created by Ben Aaronovitch and used under licence.

The end of the 1980s. Not a great time for sci-fi on British television. But one project that *almost* got off the ground involved a former Doctor...

Feature by **GRAHAM KIBBLE-WHITE**



Could THIS have been the REPLACEMENT for *Doctor Who?*

STARWATCH: SERIES CONCEPT

In the late twenty-first century, planet Earth is suffering. Deep under Stonehenge lies a giant crystal – our world's Sentinel, which regulates the conditions for life. Throughout the universe are many such Sentinels, each relaying information in the cosmic network of stability. But the relay point for ours is malfunctioning. This will have catastrophic results, as the Sentinel loses control, creating tornadoes, earthquakes, volcanoes – even the ozone layer will dissipate. In the next decade, the Earth will cease to support life of any description.

The Sentinel is aware of its plight, and reaches out to archaeologist Professor Caldeon, who in turn convinces former UN advisor Jason Havlin something must be done. Together they form a team who will explore both the Earth and the universe in an array of hi-tech vehicles, battling natural disasters, and hoping against hope they can save the planet...

In early 1989, when we all knew in our heart of hearts that our favourite TV show was living on borrowed time, I learnt that my cousin and her husband were working (in a minor capacity) on something that looked like it could become *Doctor Who*'s successor. Naturally, I harangued them for more information, until my pestering was repaid by a package. It contained a VHS promo and a brochure for a brand-new science-fiction series... *Starwatch*!

The video was 12 minutes long and featured Jon Pertwee as Jason Havlin, walking (well, a little bit) and talking us through the concept for a new 13-part British TV drama, intended for a primetime slot on Saturday evenings.

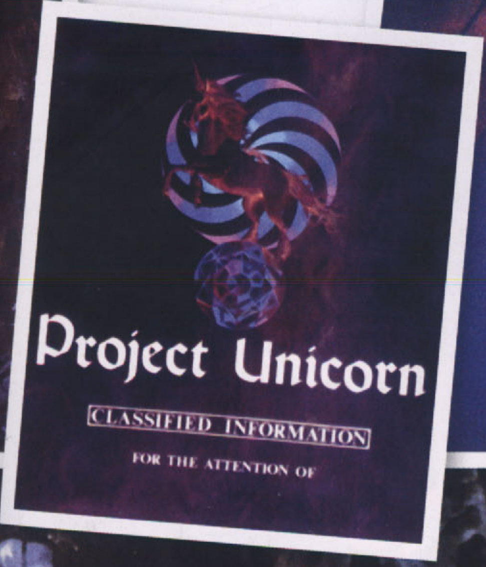
"It's the late twenty-first century, the Earth is progressing well," says Pertwee to camera. "Mankind's technology [is] striving to unravel the secrets locked in all things. Science holds all the answers. Well, not quite. There is one place still that remains a mystery. Stonehenge! A legendary enigma and a monumental symbol of mankind's ancient heritage... However, the truth of its purpose is not known. Well, not known that is, except by a select few..."

I was now part of that group. Privy to information about a prospective series which would follow Havlin and a *Thunderbirds*-like outfit as they – at the behest of a 'living' crystal situated under Salisbury Plain – attempted to save Earth from an impending ecological disaster... plus some kind of extra-terrestrial threat.

But it was a threat never to be realised.

Over the next few months, I picked up further bits of intelligence about what was happening with *Starwatch:* possible backing from TVS (the ITV franchise holder in the South of England), Barry Letts being brought in, Mervyn Haisman too, and the revelation Patrick Troughton that had been connected to the project shortly before his death in 1987. But there was nothing solid.

In May, 1989, my brothers and I used our tangential connection to the project as leverage



Project Unicorn

CLASSIFIED INFORMATION

FOR THE ATTENTION OF

> **"I pushed to get Jon Pertwee. I wrote to his secretary, who said he was busy. So when Jon walked in, jaws dropped!"**
>
> **CHRIS LEACH *STARWATCH* CREATOR**

STARWATCH: WHO'S WHO?

CODENAME BLACK ARROW

JASON HAVLIN (Jon Petwee)

Commander of Starwatch

The son of a Swiss politician and a biochemist, he's a former Ambassador to Brazil and British Ambassador to the United Nations. Has campaigned tirelessly on ecological issues.

CODENAME EARLYBIRD

PATRICK CALEDON (Robert Gillespie)

Scientific advisor

An enigma. More accustomed to listening than talking, he abhors violence, and seems to prefer the company of machines. He has lived a nomadic life, but through his archaeological experiences has an extensive knowledge of geology.

CODENAME GEMINI

SAMATA T'AU-LANG (Cecilia-Marie Carreon)

Operations Controller

A mysterious character, her youthful beauty masks her inner strength and sharp mind. Grew up poor in Bangkok. Fluent in many languages. Gifted at aikido and the laser harpsichord.

CODENAME VOSTOK

PAUL KAZINSKY (Tomek Bork)

Mission Crew Leader

A natural born commander, with nerves of steel. Extensive military experience serving the USSR [sic], fighting rebels on Mars. Likes wargame simulators, vodka and tsanguitar.

CODENAME ARIANE

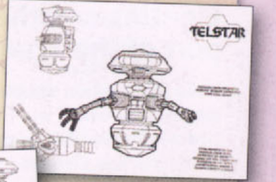
CATHERINE WARWICK (Christina Barryk)

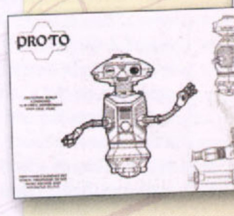
Mission Crew Operative

Daughter of Jason Havlin, she's headstrong and impetuous, and will take every opportunity to prove she's as capable as her male counterparts. Trained as a test pilot.

TELSTAR

Robotic unit, designed to protect human life and carry out missions in alien environments.





PROTO

A prototype of the more refined Telstar. An accident has left it with the mind of a child.

to be admitted backstage to meet Mr Pertwee at a performance of the *Doctor Who* stage play *The Ultimate Adventure*. "Do you know what's happening with *Starwatch*?" he asked us, hopefully.

In July, fanzine *DWB* printed an emphatic interview with Chris Leach, whom I'd learned was the powerhouse behind *Starwatch*. Here's a taste: "[It] will appeal greatly to fans of *Doctor Who*... the visual effects are going to be excellent, but they are secondary to the scripts which all make sense... We're breaking new ground in television by casting the actors before we've done all the scripting... The series is going to be gritty and you can expect some violence, but not gratuitous violence."

Sabre-rattling stuff, but *Starwatch*'s light was dimming fast. Not for me, though. In the intervening years, my relationship with my extended family also dwindled, and I'd often wondered what became of the endeavour. It's an odd cul-de-sac in *Doctor Who* history. Using various unromantic means (Google and a few educated guesses) I managed to track down *Starwatch*'s writer and producer, Chris Leach. Now living in Eastbourne, he was willing to tell me his story.

And so, one summery Saturday, I met the once 'great white hope for science-fiction'.

Born in Brighton in 1963, Chris grew up a *Doctor Who* child, a formative memory being 1967's *The Tomb of the Cybermen*. In 1972, he'd have an encounter that would prefigure what was to come in adult life.

"The British Science Museum had a *Doctor Who* exhibition," he remembers. "I persuaded my parents to take me along. I recall arriving and seeing the TARDIS standing there – at which point I felt a tap on my shoulder. I turn around and... *it's Jon Pertwee dressed as Doctor Who*!

"He said, 'Hello!' My brain was screaming, *'It's the Doctor!'* while my parents were going, 'You should have a chat'. So I asked him, 'How do you get to do what you do?' He said, 'TV programmes? Well, you want to be a producer. Go and get your O-levels and then you'll know what to do'."

However, three years on Chris discovered his own route.

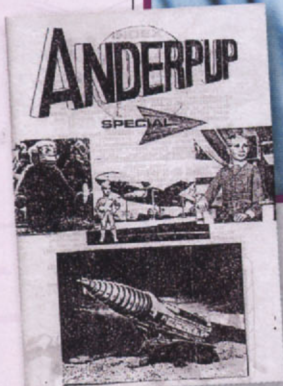
"I created a *Doctor Who* fanzine called *Vortex*," he remembers, "and it was featured in *Look-in* magazine." Thanks to Ed 'Stewpot' Stewart's patronage in the weekly, Chris came to the attention of Roger Price, the creator and producer of Thames ►

Jon Pertwee and Barry Letts were both enthused by Chris Leach's *Starwatch* project.

TV's low-budget Gallifreyan counterblast, *The Tomorrow People*. "Roger wrote to me and even though it was about *Doctor Who*, he said, 'I've seen a copy of your mag and I love it – you ought to come to the studios'."

Two years on, Price made contact again. "He wrote to me in 1978," recalls Chris, "saying, 'We're doing a new TV series, it's got sketches, do you want to write for it?'" The programme was children's comedy *You Can't Be Serious* and, now 15, Chris notched up his first TV credit. "I got the princely sum of £15, which was an awful lot of money back then – plus repeat fees."

It had been a good start, but then Price moved to Canada and there were no further commissions. Chris would, however, create his own luck yet again – but not before he made his first attempt to get a foothold in the TARDIS...



"This was around the point [17-year-old] Andrew Smith managed to sell his script for *Full Circle*. There were a lot of people thinking, 'If he can do it, anybody can'. So I sent in stuff to *Doctor Who* and I had a good dialogue going with [script editor] Christopher H Bidmead." Of the three pitches Chris submitted, Bidmead encouraged him to work-up one storyline. "Something that had never been explored in *Doctor Who* is that he actually *stole* the TARDIS," Chris explained to *DWB* back in 1989. "My premise for the story was that the original owner wanted it back and the Doctor is thinking he's going to lose everything." Today, Chris says, "I can't actually remember an awful lot more about it. As I've since learned, ideas are ten-a-penny." Bidmead's subsequent departure stymied any further development, but an opportunity with yet another science-fiction TV franchise soon presented itself.

"In 1980," says Chris, "the music paper *Sounds* rediscovered Gerry Anderson. There was a piece in there about *Thunderbirds* and they were getting all their facts wrong: 'FAB stood for something...' I'd write in and say, 'FAB doesn't stand for anything!'" Inspired to produce his own Anderson-related content, Chris created another fanzine, *Anderpup* ('Anderson's Puppets'). As *Look-in* had done before, *Sounds* picked up on his efforts and he was soon in contact with dozens of fans. "At the age of 18," he reflects, "I seemed to have ended up as an expert on Gerry Anderson. I just thought, 'Well, it's something to do'."

Anderpup made an impact – Chris was contacted by Gerry Anderson's office, who expressed their admiration for the project and set up a meeting between the two. "He was very pleased to see this thing," says Chris. "I thought it was just a fan-rag." Galvanised by this encounter, Chris and his friend Mark Jones set up their own convention, which Anderson attended. The event proved an inspiration for the *Thunderbirds* creator, who, on the day, was reunited with many former colleagues. He told Chris and Mark, "You can't imagine how much of a tonic this is. I'm going to try to get something together, but I'm telling you, you'll be well taken care of." As Chris recalls, they were left thinking: "What the hell does that mean?"

The answer came when Anderson announced his comeback show *Terrahawks*, and invited Chris and Mark to join the production. Mark helped secure sponsorship from electronics company Philips, which was promoting a new games console. Meanwhile, Chris was – as he described it – "getting people connected to the project." However, neither drew a salary and, after clashing with Anderson about screening a preview of *Terrahawks* at a further convention, they fell out of the TV business. To make matters worse, when the show finally aired, Chris' friends reckoned the character of Lt Hiro had actually been modelled on... Chris himself!

MIKE TUCKER

The man who provided special effects for *Doctor Who* in both the Eighties and the Noughties was also part of the *Starwatch* team...

Hello Mike. When did you meet Chris Leach?

"It was in the mid-1980s, when we were students. Chris and I shared a house together, along with a prop and costume-maker called Robert Alsopp."

Were the three of you hatching schemes for sci-fi shows?

"Chris was the one with the grand idea, but he was aware Robert and I had similar interests. We were all fans of *Doctor Who* and *Blake's 7*. Chris was interested in going into TV directing and producing. He had a sort of bravado about him and a no-fear attitude. He didn't seem to think he was taking an enormous jump to go from student to TV production without going through any of the intermediate steps the rest of us figured we'd have to take."

Did he seem quite an inspirational figure?

"He was very persuasive. My attitude was, 'Well, if he gets this off the ground, fantastic'. But at the same time there was a reticence of, 'If it was that easy, surely *everyone* would be doing it?' However, Chris was the one who was putting his money up. So it's not as if the rest of us were being asked to finance his plans. He was amazingly confident."

What did you make of his relationship with Jon Pertwee?

"Chris hero-worshipped, and certainly Jon had a very soft spot for Chris. It was Jon's belief in Chris that got the project a lot further than maybe they would have done. Jon seemed quite willing to introduce Chris to people he knew. But getting Jon on board in some ways was the easy part because *Starwatch* was a vehicle for him. It was then a question of, 'Okay, he's got his star, it's great publicity, but where are the people who are going to provide the money?'"

At what point did Chris contact you to provide the model shots for the pilot?

"I'd done some drawings for him way back and then he went off and found people to do far more finished artwork. I was then presented with a set of images and Chris said, 'We're doing this pilot, we need to get a model shot in there – which one of these things do you think would be feasible?' Out of all of them the simplest one to do was the Vulture transporter, which was a craft settled on a pad in an underground bunker. So I said, 'We can film against black and just add a foreground piece of rock and get the impression of this huge cavern.' Then it was a question of, 'Okay, if you build that model we will arrange filming down at Lion House.' So I really did it in my spare time. By that point I was in the effects department at the BBC."

You were working on *Doctor Who* – so did you have to keep *Starwatch* a secret?

"It wasn't so much the *Doctor Who* production office, it was the fact I didn't know how the BBC would react to me effectively freelancing when I was a full-time employee. I was relatively new to the business; I didn't want to blot my copybook. But, looking back, because I wasn't getting paid for it and it wasn't being done for a rival channel makes me think it probably would have been fine."

> **"Terrance Dicks came to see us – but he wasn't as enthused as Barry Letts. Quite rightly, he wanted to be paid..."**
>
> **CHRIS LEACH**

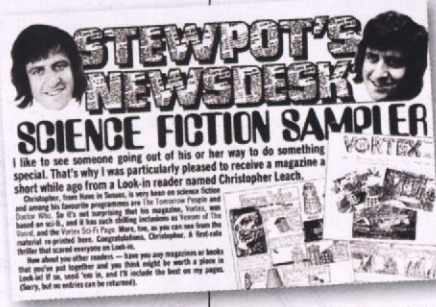
From there, Chris tried unsuccessfully to enrol in film courses in London, and then "went to Stonehenge and became a hippy for the summer." But then, an epiphany. "I thought, 'Why am I such a putz? Why don't I make my own puppet show?'"

It was 1983, and – with this idea bubbling away – Chris enrolled at Croydon College on a Lighting Design and Stage Management course. Here he met Robert Allsop and Mike Tucker [see box-out], both of whom would go on to provide special effects for *Doctor Who*. With Mark still on board, a concept called *Starguard* formed. "It was a show about a team set up to combat anything that threatened the Earth," explains Chris. "Essentially, a modern *Thunderbirds*."

Capitalising on the connections he'd made on *Terrahawks*, Chris secured meetings with TV execs; however he proved unable to strike a deal. Instead he put his energies into his college Work Show with Mike. Their plan was to invite some seriously influential people along. "The one I pushed for was Jon Pertwee. I wrote to his secretary, who said he was busy, so I invited her! When Jon heard she was going, he decided to come. Everyone was saying, 'No, this is bollocks, Jon Pertwee's not coming'. When he walked through the door, jaws dropped."

For the second time, Pertwee had made a big entrance. However, Chris was determined this wasn't to be another fleeting encounter. He pitched the actor the *Starguard* concept, and asked him to voice the character of Jason Havlin. "He loved it!" From that point on, the two kept in touch.

In 1985, Chris Leach joined Croydon Cable Television (CCTV) where he learned how to use an edit suite. "Through that I made video productions – pop promos and the like – plus I met Charles Marriott, who'd go on to direct the *Starwatch* pilot." He also continued to develop *Starguard*, and Pertwee contacted Patrick Troughton, who expressed an interest in voicing another character, the enigmatic Professor O'Donegan (later to be renamed Caledon), who built the organisation's vehicles. But there was still no TV deal...



STEWPOT'S NEWSDESK

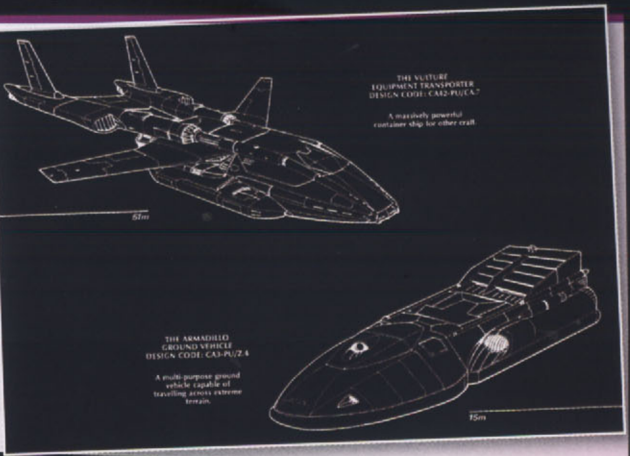
SCIENCE FICTION SAMPLER

I like to see someone going out of his or her way to do something special. That's why I was particularly pleased to receive a magazine a short while ago from a Look-in reader named Christopher Leach.

Christopher, from Hove in Sussex, is very keen on science fiction and among his favourite programmes are The Tomorrow People and Doctor Who. So it's not surprising that his magazine, Vortex, was based on sci-fi., and it has such chilling inclusions as Venom of The Vaurd, and the Vortex Sci-Fi Page. More, too, as you can see from the material re-printed here. Congratulations, Christopher. A first-rate thriller that scared everyone on Look-in.

How about you other readers — have you any magazines or books that you've put together and you think might be worth a place in Look-in! If so, send 'em in, and I'll include the best on my pages. (Sorry, but no entries can be returned).

Two years on, CCTV was bought out by an American firm, and Chris' job disappeared. "I went back to Brighton, and sank into depression. But somewhere along the line I met up with a load of like-minded friends. They were also trying to make things happen, but hitting their heads off a brick wall. One night, someone said, 'We ought to join together and form a think tank'. That sounded like a good idea, so the next morning, instead of waking up in a pool of my own vomit, I decided to go out and get a place for us all. Ten months and one bank loan later, we moved into a studio space we called the Lion House. We thought, 'Right, now we're going to create!'"



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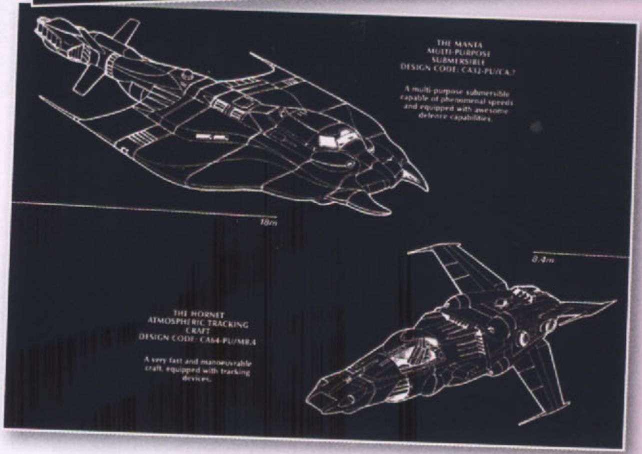

THE MANTA
MULTI-PURPOSE
SUBMERSIBLE
DESIGN CODE: CA32-PU/CA.7
A multi-purpose submersible capable of phenomenal speeds and equipped with awesome defence capabilities.
18m
8.4m
THE HORNET
ATMOSPHERIC TRACKING
CRAFT
DESIGN CODE: CA64-PU/MR.4
A very fast and manoeuvrable craft, equipped with tracking devices.

The first production to come out of the set-up was a TV pilot based on Patrick Moore's *Scott Saunders* series of novels from the 1970s, with the astronomer himself reading the story, *Jackanory*-style. While they tried to sell the format, Chris returned to the *Starguard* idea. However, he'd had a fundamental change of heart. "Did I really want to make a puppet show?" he asks rhetorically. "No." He, in collaboration with Charles Marriott, began revamping the concept into a live-action science-fiction series, to be called *Starwatch*.

"I called Jon," says Chris. "'Are you still interested in doing it?' He said, 'Well, I'd love to'. I said, 'Can you come down to the studio? You won't have to do a lot...' I was very aware he wasn't a spring chicken."

Conscious he had limited experience in TV production, Chris hoped to draft in Barry Letts, who'd produced *Doctor Who* during the Pertwee years. "I thought, 'I don't know how to produce, but I want to work with the best.' In my opinion, Barry was the best. I met him at BAFTA in London in 1987. I talked the hind legs off a donkey for two hours, after which he said: 'You've enthused so much about this project to me, I want to be on board'. I replied, 'Well I haven't got any money. I don't know how this works. *I don't know how it works.*' And he said, 'We'll sort our way through that'."

Chris pushed his luck further and asked for an introduction to Terrance Dicks, who had been Letts' *Doctor Who* script editor. "Terrance came down to see us. I had a nice time with him, but he was not as personable as Barry. He wasn't enthused, it was a job to him. Quite rightly, he wanted to be paid. But with Barry, I'd put some passion into him. He tried to bring in a few of his BBC associates, however what happened is, once you're out of the TV system, you're out. TV doesn't want to know old people. You're yesterday's news. Even Barry realised, 'I just don't have the contacts anymore'."

As production for a pilot, plus a promotional brochure, geared up, Charles Marriott brought in some modest investment, while casting began for *Starwatch* the series... even though scripts hadn't been written. "We were believing our own hype," says Chris. The move served to ostracise Letts. He quit, saying: "I can't produce a show where we've got stars, even if I don't want them."

"I was upset," says Chris, "but in retrospect, I couldn't work that way either." Nonetheless, Letts remained a supporter of *Starwatch* and was earmarked to write the show's 13th and final episode.

On 6 July, *Starwatch: A Glimpse of Things to Come* went in front of the cameras. "I think the budget for it was about 15 grand. A pathetic amount. But it was all shot on film, and the crew were saying, 'Well, we want to learn, we'll bring in our friends and we'll work for nothing'."

For his involvement, Pertwee was paid just £500. "*Way* below the going rate," says Chris. "Although I think he ultimately waived the fee, because he had a vested interest in it. He was the perfect professional – but he did enjoy his fag breaks. Plus, I'd heard stories in *Doctor Who* that he didn't always know his lines. In *Starwatch*, he didn't learn them at all! I got a little ratty, thinking: 'You would have delivered them so much more convincingly if it wasn't I'm-reading-them-off-an-autocue.' But he put people at ease. He didn't have any of this, 'I'm Jon Pertwee, don't you know who I am?' It was the same when I met him back in 1972. He could make anyone feel important."

It was now autumn. Chris' old friend Mike Tucker was working on *Doctor Who*, in pre-production for *The Greatest Show in the Galaxy*. Chris asked him if he could create the model shots required for the pilot. "Mike told me he didn't have an awful lot of time, and he had to keep quiet about it because of his day job. But he created a fantastic spaceship for us." Everything in the can – and a lavish brochure printed – the task now was to sell *Starwatch*. Here Chris' troubles really began.

In May, 1989, Chris went to Cannes, armed with brochures. "We'd wanted to design a really nice booklet that wouldn't be thrown away – but that worked to our disadvantage because people assumed we had a lot of money behind us. They saw us as a threat. They closed ranks."

Nonetheless, a German TV company *did* express an interest – provided a German star could be written into the show. There was also some attention from Britain's TVS, but that soon evaporated. "I remember being in a bar, and I met this bloke who said, 'You're dealing with sharks here, mate. You have no idea what you're doing'."

Money was flooding out of the project. An experienced TV drama producer was hired, who was poised to attach some eminent directors to the show, but ultimately spent money Chris and co didn't have on a fact-finding trip to Malta. Meanwhile, Charles Marriott appointed finance company Deloitte Touche Tohmatsu to try to attract serious investment. "We actually had one meeting in London with some Arabian businessmen to talk about 13 million quid for 13 episodes. That was a helluva lot of money. We thought, 'My God! This is it!' Then they said, 'It just needs to be matched with a million from your end.'" That was the snag...

As 1989 rolled on, *Starwatch* was grinding to a halt. "I did a couple of conventions, and people would say, 'What's it going to be like?' I'd reply, 'I can't tell you!' I felt a bit of a fraud." Nonetheless, at these events Chris met up with former *Doctor Who* writer Mervyn Haisman, who expressed an interest in joining the project, and Paul Bernard, who'd directed various Pertwee-era *Doctor Who* stories. He and Chris became close friends, up to Bernard's death in 1997. "I miss him to this day," says Chris. "He was a real guru." ►

> **"This theatrical agent treated Jon like a second-class citizen. Jon was almost reduced to tears."**
>
> **CHRIS LEACH**

ON SET WITH STARWATCH

Courtesy of behind-the-scenes footage taken on the day, DWM goes on the floor during the shooting of the promo...

6 July, 1988 – Lion House Studios, Brighton, (next door to the ice rink). With assistance from the likes of Carpet Warehouse and Business Seating, Chris Leach and his team have got together the required props and scenery to record *Starwatch: A Glimpse of Things to Come*.

Leading man Jon Pertwee is in good spirits. Right now he's sat in a poky cupboard while spray is liberally applied to his hair. Noticing the camera, he chuckles. "At least the viewer can now see the Patrick Troughton agnostication [sic] that I was wearing a wig! He used to tell all the fans that, Pat, as a joke. He didn't realise Americans take everything you say absolutely for real. So they used to go around asking me, 'Is it true that you're absolutely bald?'"

Later, on set, there's a guest on the floor. "Do you know Barry Letts?" Jon asks the crew. "My boss for many years." Barry, ever the TV professional, has one question for the team: "Are you up to schedule?" There's a moment... then Jon breaks the tension: "Do you want some tea or anything, Barry?"

The crew are setting up for another sequence. In the meantime, Jon's buoyed up. He's recently watched a TV movie version of *The Green Death* on US television. Addressing Barry, he says: "I must say it stands up very well. Apart from the maggots. And all the ones up the mountain – the Brig never went near them, but they all die! And it's wonderful, that shot of the one opening its mouth. Remember the mole's skull they put inside? Wonderful prop!"

Later still, old *Doctor Who* continues to play on Jon's mind. He can't understand why TV channels shy away from rerunning those of his stories that exist only in a mixture of black-and-white and colour episodes. Chris tells him Australian TV has recently been quite happy to screen *Planet of the Daleks*, even though Episode Three is only black-and-white. "The fans don't mind!" roars Jon.

As filming nears a wrap, our leading man is walking through his final moments, for the director's benefit. But, ever the entertainer, he can't resist a cheap laugh, and plays his very last line – "Yes, this project has got to succeed" – in full-on Worzel West Country brogue. The crew love it. An hour or so later, with the last moments now recorded, Jon gets changed back into civvies, at which point Chris presents him with a cake, in the shape of the TARDIS's dematerialisation circuit. "To give you back your freedom!" chuckles Chris. "Isn't that fantastic?" replies Jon. Then a spot more Worzel: "This cake ain't for eatin', it's for throwin'!"

In the meantime, Jon Pertwee was doing press to promote the *Doctor Who* stage show. Although he was desperate to plug *Starwatch* at the same time, Chris forbade him. Understandably, Pertwee's frustrations bubbled over. "I remember," says Chris, "I was in the middle of a meeting at the studio when Jon called. I promised to ring him back. A couple of hours later, I was still stuck in this thing, and he rang again. Someone got the phone, and Jon said: 'Tell Chris, don't do this to me, we've been friends for a very long time'. I thought, 'Ulp! I'd better take his call'. I said, 'Jon, I'm so sorry'. He replied, 'Well, just let me know what's going on, I don't like it all going quiet!' I had to tell him, there was nothing to report."

On another occasion, the actor tried to instigate action, and took Chris to meet a theatrical agent in London, in the hope of generating a bit of momentum. But the encounter turned sour. "This man treated Jon as though he was a second-class citizen. 'You're yesterday's news, the last thing you did was *Worzel Gummidge*'. It was shocking. I'd never seen Jon reduced to tears, but he almost was on that day."

So why had Pertwee kept faith with *Starwatch*? Chris has his own theory. He says the actor – despite being "energetic and full of life" – knew he was near the end of his career, but didn't want to be put out to pasture just yet. Chris represented the opportunity of perhaps one more show. Even after *Starwatch* was no longer a going concern, Pertwee asked Chris to sell an idea he had for a radio series starring himself and Geoffrey Bayldon. Chris recalls that, despite his protestations, he knew nothing about the medium, Jon said, "Well, you must know some people!" Says Chris: "I thought, 'He's putting all his energies on to me to try to sell something, because I'm his connection to the industry.' But I knew absolutely nothing and no-one."

Well, not quite. After Letts quit the project, Chris had brought in Ray Thompson to advise on scripts. In 1989, Thompson had become Head of Development for BBC Television Drama Series, and introduced Chris to Head of Series Peter Cregeen. "It was 'orrible," says Chris of that encounter. "I remember Cregeen saying, 'Oh here's the great white hope of British science-fiction'. I *hated* that. I took Charles Marriott along with me and he ended up having a go at Cregeen. I admire Charles for it now, but Ray was furious."

Chris Leach – then, and now.

In October – the month when Chris had told *DWB* the *Starwatch* TV series would start production – two of the cast showed up in *Doctor Who*, with Tomek Bork and Mark Conrad (see *Who's Who* box) appearing in *The Curse of Fenric*. Was *Doctor Who* gazumping the competition? "Well... I don't know," says Chris. "There was a bit of publicity going on in Brighton for this thing, and, [*Doctor Who*'s producer] John Nathan-Turner lived down there, so he possibly heard about us." Ironically, this was the nearest *Starwatch* had come to hitting our screens.

As time passed, Chris and new writing partner Dan Sewell reworked the idea as a more adult-orientated show, *Sentinel*. In 1993, Chris, plus Paul Bernard and Leonard White (original producer of *The Avengers*) pitched unsuccessfully to produce a *Doctor Who* 30th anniversary Special. But, more significantly that year, Lion House closed down.

"We were doing corporates for people for a while, but then recession kicked in. I lost an awful lot of money on that place. I turned 30, had my party down there, and then three days later the bailiff came around. He said to me, 'Just go and get on with your life.' But It was fun while it lasted."

Five years later, Chris did get a project to screen, the Sci-Fi Channel's low-budget *Archangel Thunderbird*. "Manga meets live-action, with Doug Bradley [Pinhead in *Hellraiser*]," is how he describes it. Additionally, it features the voice of *The Doctor's Wife* writer Neil Gaiman – look it up on YouTube (search: 'forgotten junk archangel thunderbird'). But he's never stopped dreaming about *Starwatch*. Another pilot was made in the mid-90s, but this time as a computer-animated series. Again, it came to nothing. However, even though Jon Pertwee wasn't involved, Chris remained in touch with the actor, until his death in May 1996.

One of his fondest memories was sneaking Jon into the back of a *Doctor Who* screening on London's South Bank. "We picked him up from his home in Putney, and took him along. I think it was maybe a showing of *The Sea Devils*. Afterwards, Jeremy Bentham, who organised it, said, 'We've got a surprise guest.' Jon strutted down to the front. Everybody was absolutely in awe. It was so nice to see. Even though he was whatever age, he could still command that audience."

So what about Chris? What does he do today? "Difficult to say," he fudges. "I see myself as some kind of technical navigator. Growing up with *Doctor Who* was a great thing, and I aspire every day to exhibit the best of the character's attributes in my own life – be passionate, be enthusiastic, be trustworthy. If you see something you can help with, do it. As a main technician at an arts theatre, and having built a cinema at the local heritage centre, it's great to see one's work making a difference. I really enjoy helping people of all ages, and there are more nearing the end of their lives here in Eastbourne than starting it. But this life is just a journey for us all. It's there to be enjoyed while you can. However, I must admit, away from the false promises and fake smiles of TV-land, things are much more fun and fulfilling."

Does that mean the *Starwatch* project is now officially dead? "Who knows? Talking to you has got me all fired up again. I might just go, 'Sod it – let's do this!'" **DWM**

WATCH STARWATCH!

In agreement with Chris Leach and Mike Tucker, **DWM** has made *Starwatch* available to view online. Set your coordinates to: **www.tinyurl.com/watchstarwatch**

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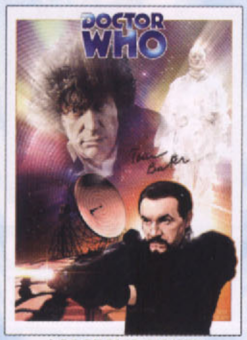

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LIST!

TOBY HADOKE SAYS:

A desert island? Take me there now! I'm supposed to be editing and learning my new show, *My Stepson Stole My Sonic Screwdriver*, which will be at The Gilded Balloon throughout this year's Edinburgh Fringe (see what I did there?). It would be a lot easier somewhere I wasn't being distracted by **DWM** badgering me for this month's column. That said, I'd still find something to divert my attention, like, say, eight fabulous *Doctor Who* stories, a book and a luxury...

■ An Unearthly Child

Doctor Who's very first episode is essential. It's one of the most unnerving and brilliant pieces of television ever made. It has lost none of its original gloomy power, lays the foundations for the rest of the series in just 25 minutes and still has time to predict decimalisation. Waris Hussein's evocation of the dingy, amoral Palaeolithic age in the less familiar (and therefore beguiling) caveman segments is extraordinary, so I'll take those three episodes with me too, thanks.

■ The Web of Fear

Missing episodes have turned up in the oddest of places, so why not my desert island? *The Web of Fear* is the best of the 'base under siege' stories that *Doctor Who* did often and well, and which evoke a childhood spellbound by the Target novels. Douglas Camfield's direction is a synthesis of Universal Horror Film and action movie, and there's a genuinely tense atmosphere. (And when I get rescued, I'll bring it back and share it with the rest of you, honest.)

■ The Ambassadors of Death

An unjustly ignored gem: impressive set pieces, a novel concept, brilliant performances (cool-under-pressure Ronald Allen, tragically dogmatic John Abineri, and best of all William 'should've been Bond' Dysart as the coolest villain ever), those 'TWANG' opening titles, and the most underrated cliffhanger ever: "Right. Cut it open!"

■ The Talons of Weng-Chiang

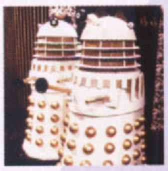
The Talons of Weng-Chiang: a work of genius.

This mixes a period setting (always something the BBC and therefore *Doctor Who*, has excelled at) with science-fiction to majestic effect. And it showcases some vital contributors – *Doctor Who*'s true genius Robert Holmes, ace producer Philip Hinchcliffe, versatile director David Maloney, the excellent, inventive Louise Jameson, and of course Tom Baker, with his perfect blend of dangerous alien righteousness and playful eccentricity.

> **'Tom Baker perfectly blends dangerous alien righteousness and playful eccentricity...'**

■ The Caves of Androzani

That splendid actor Peter Davison's best performance, and the rest of the cast match him. Graeme Harper's stunning visual flair and aptitude for pacey action make this doom-laden story compelling. With its uncompromising cynicism and fastidious characterisation, you almost think the terrible monster is there on purpose.



■ Revelation of the Daleks

I needed Daleks (sorry *Power*, you were very close – I promise to find you in the hold of the Mormon ferry that picks me up) and this adds brooding atmosphere, mordant humour, a superb guest cast, and Colin Baker, the first Doctor I ever met (who couldn't have been a better rep for one's childhood hero).

■ Army of Ghosts/ Doomsday

I needed Cybermen, I needed Tennant and Piper, and I needed some RTD. This one showcases his peerless rendering of emotionally charged drama by bringing a whirligig of fantasy madness to a beautifully grounded and heart-wrenching conclusion. Plus it has Jackie Tyler in it.

■ The Eleventh Hour

I needed some Moffat, and Matt Smith bursts onto the screen with his offbeat weirdness, capturing the loyalty of Amy Pond and a new legion of fans as soon as he chucks a plate of bread and butter out the door. Plus, it has a clip of every Doctor in it, so they're all represented here on my island, however briefly. Given time, I might even work out what the Hath are doing in that montage.

■ Doctor Who - A Celebration

DOCTOR
WHO
A CELEBRATION
PETER HAINING

This one has to be my book choice. This is where I went from Target reading fan to behind-the-scenes-nugget-devouring anorak. I have read this so many times, I even know the typos (Gerald Blake becomes General Blake). Jeremy Bentham's superbly written story guide chapter kick-started a life of immersing myself in *Doctor Who* minutiae (even though he was wrong about *The Gunfighters*).

■ A sonic screwdriver

One of the modern ones that can do practically everything. Mine got stolen. By my stepson. Did I mention that?

VOTE FOR JOHNNY'S LIST!

JOHNNY CANDON SAYS:

Now, like any list of things that people would bring to a desert island, there will be some here that you agree with, and some that you don't. The main thing to remember is that my list is right, and Toby's isn't, okay? Let's list!

■ The Time Meddler

The point at which *Doctor Who* became the show we know today. We're introduced brilliantly to elements that must have blown people's tiny minds back then that are reassuringly familiar today. *Another* Time Lord? With his *own* TARDIS?! William Hartnell's Doctor is at the height of his powers assisted by two (the right number) trusty companions. I much preferred the plucky Vicki to cry-baby Susan. For someone from a race of time-travellers with vast knowledge of other races, she didn't half jump at her own shadow. ("What *is* it?!" "It's a doorbell, Susan." "But what does it *want*?!") To top it off, we have the wonderful Peter Butterworth as the Monk, the beginning of a tradition of some of Britain's finest comic actors (Cleese, Dodd, Kay *etc*) making guest appearances in the show.

■ The Tomb of the Cybermen

A story re-appraised over the years as not being quite as amazing as myth would have you believe, but it's still a bit of a belter. It has a lot to do with when I first saw it, too. *Doctor Who* hadn't been on television for a few years and suddenly this story just *turns up* in Hong Kong. Unheard of! It was as mad and joyous as it would be if *The Power of the Daleks* or *The Web of Fear* turned up today. Imagine! Troughton, as always, is brilliant – his little scene with Victoria where he talks about his family is a rare moment of progression for a character that years later Tom Baker would (wrongly) say never changes. And the Cybermen look awesome, so there.

■ The Mind of Evil Slightly overlooked, I feel, but in many ways, the quintessential Pertwee story. It has Roger Delgado being as gloriously fiendish as he ever was, a barmy premise and Jon Pertwee and Katy Manning so natural in their roles that it's just comforting to watch them. Thanks to HAVOC, UNIT and the Brigadier are proper action men! Never boring. Which on a desert island is a bit of a must.

The Mind of Evil: the Doctor takes a rather complacent approach to tackling the Master's fiendish scheme.

■ The Seeds of Doom

What you'd have got if Hammer had made a *Doctor Who* film. Simple as that. Arctic locations brilliantly realised, genuine body horror, the ultimate Doctor/Companion combo and (whisper it) *gloriously* violent! *The Thing* meets *The Avengers* produced by Hinchcliffe. Sublime.

"Not the sort of weather you'd expect on a desert island is it, Sarah?"

> **'*The Seeds of Doom* is what you'd have got if Hammer had made a *Doctor Who* film.'**

■ Resurrection of the Daleks

The story that hooked me and turned me into a fan. To the bloodthirsty, scare-chasing, ten-year-old me there was nothing better. Thrilling action, a downbeat ending and Daleks being cool, sneaky, tactical and *gloriously* violent!

■ The Two Doctors

More fun to make than it was to watch, I imagine, but it has Patrick Troughton in it and it's written by Robert Holmes. It sums up 1980s *Doctor Who* perfectly, wallowing in the past, off on holiday at any given opportunity and *gloriously* violent! (There's a pattern emerging here. *You* try feeling positive every day on a desert island.)

■ The Greatest Show in the Galaxy

Doctor Who starts to pull in a brilliantly interesting and very British new direction. *2000AD* meets Time Lord. It dances all over the big 'event' Dalek and Cybermen stories that were part of the same season.

■ Midnight

Necessity is the mother of invention. Money-saving, companion-lite story that could have been a bit of filler, but instead is wonderfully claustrophobic, boasts a terrifying unseen malevolent force and pitch-perfect performances from the whole cast. And it has Patrick Troughton's son in it.

DOCTOR WHO
THE INVASION
IAN MARTER

■ Doctor Who - The Invasion

My chosen book is Ian Marter's brilliant novelisation. Not only because it's such a wonderful story, a taut, action packed thriller, but it was novelised by a wonderful man. Fantastic, brave and loveable as Harry Sullivan. And it has the word 'bastard' in it. How edgy! Especially as this was years before Ace was showing her tuppence to all and sundry in the *New Adventures*.

■ Kamelion is my luxury. Then every day on that island can have a theme – *Charlie's Angels* Day, The Saturdays Day, Sylvia Sims in *Ice Cold in Alex* Day. And when it all gets too much, Jet-pack Off The Island Day. But for now – for you – it's Agreeing With Johnny Day. DWM

HAVE YOUR SAY!

So, what do you think – if you were stranded on a desert island, who would you rather be stuck there with? Or, to put it another way, whose list of *Doctor Who* faves do you prefer? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, or suggest your own list, why not write to *Galaxy Forum*? (See page 12.) Email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 448 we asked you about all those abandoned *Doctor Who* scripts from decades past, and whether they should be made today, or whether they should be left in the bin where they were chucked? But you said, "Bring 'em on!"

MAKE THEM ALL NOW ON AUDIO!	NAH, LEAVE 'EM IN THE WASTE PAPER BIN
83%	17%

THE TWO DOCTORS

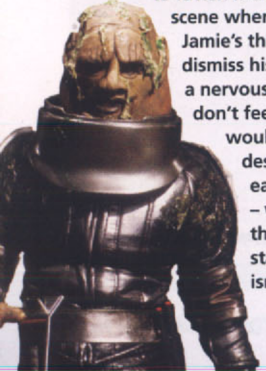
If you keep travelling in time, you're bound to run into yourself at some point. But are two heads really better than one...?

Feature by ALAN BARNES

On Monday 11 February 1985, Mancunian miseries The Smiths released their second studio album, whose title track spelled out an unequivocal statement: *Meat is Murder*. To a backing of slaughterhouse sounds, singer Morrissey moaned: 'the flesh you so fancifully fry/Is not succulent, tasty or kind/It's death for no reason/And death for no reason is MURDER.' In *The Smiths: Songs That Saved Your Life* (Reynolds & Hearn Ltd, 2002), band expert Simon Goddard notes that: 'Those unsympathetic to the cause of vegetarianism – carnivorous Smiths fans included – have dismissed the song as histrionic melodrama', its 'borderline kitsch production theatrics' 'overegging the pudding to the point of comical overkill'.

Which all sounds uncannily like the reception afforded *The Two Doctors* – débuting the same week *Meat is Murder* was released. They're the strangest of bedfellows for sure, but no-one can doubt that writer Robert Holmes shared Morrissey's zeal; in 1996, Peri actor Nicola Bryant told DWM that the late Holmes 'was a vegetarian – that's why he'd written that story'. *The Two Doctors* isn't a political *satire* in the vein of Holmes' *The Sun Makers* (1977), it's a political *statement* – with the Doctor explicitly converted to the vegetarian cause.

***The Two Doctors* may be melodramatic, kitsch, overegged – but how much more radical to set out such an agenda to a family audience, as opposed to black-overcoated indie music fans. There's a palpable sense of disgust underlying Shockeye's dialogue about how humans breed many beasts "especially for table. They are force-fed to improve the flesh, and penned in small, confined quarters to fatten more rapidly"; and again in the scene where a tenderiser is applied to Jamie's thighs, only for Shockeye to dismiss his agonised reaction as "simply a nervous reflex... Primitive creatures don't feel pain in the way that we would." *The Daily Express* would describe the notorious 'rat-eating' scene as 'quite revolting' – well, like Chessene lapping at the Doctor's blood, or the casual stabbing of the blameless Oscar, isn't that Holmes' point?**



PART ONE

FIRST BROADCAST: 16 FEBRUARY 1985

Via the TARDIS scanner, the Doctor (Patrick Troughton) and companion Jamie (Frazer Hines) survey a huge space station.

■ "Look at the size of that thing..." gasps Jamie – this being exactly what he'd said on first catching sight of the Emperor Dalek in Episode 6 of *The Evil of the Daleks* (1967).

■ The TARDIS console seen here isn't the same as the version used in the Second Doctor's original adventures, which was finally retired after *Inferno* (1970); rather it's the version of the console seen in various configurations between *Planet of Evil* (1975) and *The King's Demons* (1983). Similarly, the Control Room wall flats date back only as far as *The Invisible Enemy* (1977).

■ According to writer Robert Holmes' (brilliant, often *screamingly* funny) Target Books novelisation, *Doctor Who: The Two Doctors* (1985), Space Station J7 (not 'Chimera', as given on screen) was created by 'the nine planets of the Third Zone' – whose 'architneers' [sic] had used 'the freedom of zero gravity' to design 'an ethereal tracery of loops and whorls and cusps that formed a constantly changing pattern as the station rotated slowly on its axis'.

■ Companion Victoria's temporary absence from the TARDIS is put down to her having "wanted to go... to learn graphology", for no readily apparent reason. Since most of Victoria's adventures followed directly on from one another, on the face of it *The Two Doctors* can only occur, from the Second Doctor's perspective, between *The Ice Warriors* (1967) and *The Enemy of the World* (1967-8) or *The Web of Fear* and *Fury from the Deep* (both 1968). But why bother mentioning Victoria at all, given that there's a tiny gap a few seconds into Episode One of *The Wheel in Space* (1968) into which any number of post-Victoria, pre-Zoe adventures might fit? (Having watched Victoria wave goodbye via the TARDIS scanner, there's a fade before the Doctor wakes the dozing Jamie up...) Holmes' novelisation skips the Victoria reference – but this is far from the only problem with placing *The Two Doctors* within the Second Doctor's continuity (see *6B Or Not 6B?* box out, page 74).

"Yes, Jamie, that *is* a big one."

The Doctor becomes infuriated when he catches sight of a teleport control newly installed into the TARDIS console – which "gives the Time Lords dual control." Some of the most brilliant scientists in the universe work in research at the station – but the Doctor lands his TARDIS discreetly, wanting only "a quiet word with old Dastari, Head of Projects." Taking a 'recall disc', the Doctor leads Jamie out... ►

ESSENTIAL INFO

■ First aired in 1985, as the fourth of six serials comprising *Doctor Who*'s 22nd season, *The Two Doctors* began its long gestation in April 1981, when – fresh from holidaying in New Orleans – producer John Nathan-Turner commissioned a breakdown for a Louisiana-set adventure from London-based but American-born Leslie Elizabeth Thomas, then working on scripts for the BBC shipping soap *Triangle* (1981-3).

■ Named after a popular song of 1922 ('There is heaven right here on Earth/With those beautiful queens/Way down yonder in New Orleans...'), Thomas' *Way Down Yonder* was rejected, but Nathan-Turner remained keen to film in the Deep South – and looked to

"Do try to keep out of my way in future, and in past. The time continuum should be big enough for both of us. Just!"

Lionheart, the company that distributed BBC programmes to American TV, to provide the additional greenbacks necessary.

■ With Season 22's altered 13 x 45-minute episode format requiring one of its six stories to be a three-parter, equivalent to the 6 x 25 minute serials last attempted in the 1970s, veteran writer Robert Holmes was tasked not only with coming up with a story set in New Orleans... but also with incorporating the Second Doctor and Jamie, since Patrick Troughton and Frazer Hines' reunion in *The Five Doctors* (1983) had only been a fleeting one, due to Hines' commitments on *Emmerdale Farm* (1972-present)... and *also* to incorporate Holmes' own Sontarans, last seen in *The Invasion of Time* (1978). Commissioned in February 1984, Holmes' scripts – known by May as *The Androgum Inheritance*, but soon to be retitled – drew on New Orleans' reputation as a culinary capital.

■ That February, however, the Lionheart deal fell through, and Nathan-Turner was forced to go cap-in-hand to BBC Enterprises in an effort to grub together the additional finance. When that failed, production associate Sue Anstruther suggested Seville, Spain as an alternative, after costings for Venice, Italy failed to add up either.

■ One heavy rewrite later – for plantation house, read hacienda; for the banks of the Mississippi, an olive grove; for New Orleans' French quarter, Seville's *barrio* Santa Cruz – *Five Doctors* director Peter Moffatt began a seven-day shoot in scorching Andalucia, spanning Thursday 9 to Friday 17 August 1984. This was followed by three two-day recording blocks back at BBC TV Centre, all on Thursdays and Fridays: Space Station and TARDIS interiors over 30-31 August; Cellars, Out Building and Passage scenes over 13-14 September; and everything else, including Space Station Infrastructure scenes, on 27 and 28 September.

■ As grotesque an offering as ever came from the mind of Robert Holmes, *The Two Doctors* ranked 125th in **DWM**'s *Mighty 200* poll of 2009.

◄ ■ "Right, follow me," the Doctor tells Jamie, walking towards the (closed) TARDIS doors... but it's only *after* remembering to collect the recall disc that he thinks to open them!

... into a Kitchen Area, where they encounter angry chef "Shockeye o' the Quawncing Grig" (John Stratton) – an alien Androgum...

■ ... which anagrammises 'gourmand', of course. Holmes' scripts were commissioned under the title *The Kraalon Inheritance*, which suggests that the species' name was later changed – perhaps to avoid confusion with the monstrous Kraals, from the Holmes-edited *The Android Invasion* (1975)?

■ Hines had acted with John Stratton in police drama *The Long Arm* (1956); and both Stratton and Troughton had featured in the Hammer horror *Frankenstein and the Monster From Hell* (1974).

"What do you mean, I need a permit? Do you know who I am?!"

Spurning Shockeye's offer to buy the 'Tellurian' Jamie – "no chef in the nine planets would do more to bring out the flavour of the beast" – the Doctor leads his companion away.

■ Holmes had used 'Tellurian' for 'human' in *Carnival of Monsters* (1973), and in *The Sun Makers* (1977).

Soon after, Shockeye sees the TARDIS dematerialise alongside fellow servitor Chessene (Jacqueline Pearce) – which shows, she thinks, that "the Gallifreyans are suspicious."

■ Jean Marsh (1935-), previously the ill-fated Sara Kingdom in *The Daleks' Master Plan* (1965-6), turned down an invitation to play Chessene. Director Peter Moffatt cast Elizabeth Spriggs (1929-2008), then best known as the formidable Violet 'Nan' Moon in Central's post-war comedy-drama *Shine On Harvey Moon* (1982-5), in her stead – but sacked her after she refused to attend rehearsals for location filming (three years later, she played the properly cannibalistic Tabby in *Paradise Towers*, 1987). Moffatt had previously directed the considerably younger (and lighter) Pearce in *West of Eden* (1968), an episode in Yorkshire Television's anthology series *The Root of All Evil?* – long before she became notorious as camp villainess Servalan in *Blake's 7* (1978-81).

Shockeye has laced the scientists' last meal with a 'calgesic' which will have taken effect by the time Group Marshal Stike's forces arrive...

In Dastari's Study, the Doctor delivers Dastari (Laurence Payne) an unofficial message from the ostensibly neutral Time Lords, who want the time travel experiments of Professors Kartz and Reimer stopped.

■ 'Dastari' anagrammises 'a TARDIS'.

■ Moffatt had previously directed Laurence Payne as the heroic protagonist of the Associated-Rediffusion children's serial *Sexton Blake v the Organisation* (1968) – production of which was horribly interrupted when, during the course of a swordfight scene, Payne was blinded in the left eye.

A brief appearance by Dastari's 'chatelaine', Chessene, prompts the revelation that Dastari has technologically augmented the Androgum Chessene to mega-genius level: "If I can raise the Androgums to a higher plane of consciousness, there's no limit to what that boiling energy might achieve." In the Computer Room, a Technician (Nicholas Fawcett) sees three Sontaran battle cruisers approaching the station – but Chessene prevents him from operating the defences, and orders the Computer to open all docking bays.

■ It's not clear whether Chessene murders the Technician with her hypodermic-like device, presumably the same 'gas injector' that Shockeye later asks her not to use against the Doña Arana, or merely renders him unconscious.

■ This is a much-altered version of Holmes' original scene, in which the Computer screen relayed images from the mind's eye of the Watcher [sic] – images which blurred and faded as the Watcher succumbed to calgesic poisoning. This idea was restored in the Target version – where the 'krylon gas' in Chessene's injection causes the bones in the Duty Watcher's body to dissolve: 'Chemically filleted... the remains of the Watcher looked very small, like those of a long-dead child.'

■ Laurence Payne provided the Computer Voice, uncredited.

Meanwhile, another incarnation of the Doctor (Colin Baker) is fishing for 'gumblejack' in an alien river, watched by his bored companion Peri (Nicola Bryant).

■ Filmed beside a stretch of the 82-mile-long Rio Guadiamar, somewhere between Gerena and Aznalcóllar, on the last location day – the river being significantly lower by Thursday 16 August than when production manager Gary Downie had first seen it!

■ The Target adaptation has Peri doubting that the flamboyantly dressed Doctor will catch anything: 'She didn't know much about fishing but she had noticed that serious anglers wore muddy sorts of colours.'

■ Peri is, of course, quite correct in her clocking man of letters Dr Samuel Johnson (1709-84), rather than Rassilon, as the originator of the quote paraphrased by the Doctor as "there are few ways in which a Time Lord can be more innocently occupied, than catching fish." In its original form, as recorded by James Boswell (1740-95) in his exhaustive *Life of Samuel Johnson* (1791), the saying goes: 'There are few ways in which a man can be more innocently employed than in getting money.'

Back at the space station, the Second Doctor claims that Kartz's and Reimer's experiments

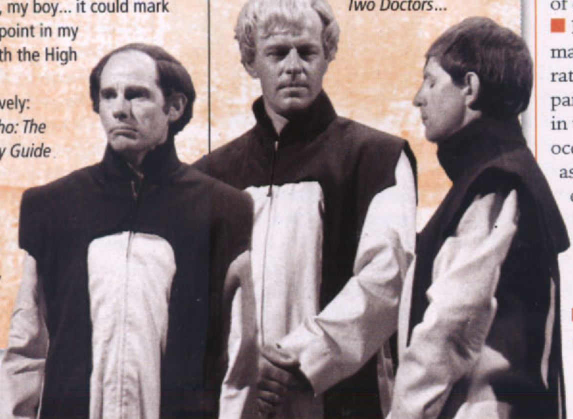
6B OR NOT 6B...?

"Who are they?" asks Jamie in *The War Games* (1969), when the Second Doctor names his own people, the Time Lords – shortly before said Time Lords capture the fugitive Doctor, try him for repeatedly interfering in the affairs of other planets, then sentence him to exile on Earth, his features forcibly regenerated. Jamie, meanwhile, is returned to his point of origin – Scotland, 1745 – able to remember his first adventure with the Doctor, "but nothing more." On the face of it, therefore, it's simply impossible for the Second Doctor to be acting as an unofficial agent of the Time Lords in *The Two Doctors*, nor for Jamie to know of the Time Lords' existence at all.

Then again, the Time Lords of *The War Games* are clearly quite capable of selectively wiping Jamie's memory – and the Doctor's, too, since they take "the secret of the TARDIS" from him, to prevent his escape. So could it be that the Time Lords occasionally used the Second Doctor as a deniable asset, then wiped his and his companions' memories afterwards? What the Doctor tells Dastari of his mission at Space Station Chimera is studiedly ambiguous: acting "on their instructions" is "the price I pay for my freedom"; "I have no official existence, so they can always deny sending me..." After all, the Sixth Doctor clearly cannot remember what happened to his Second self at the Space Station, or in Spain: QED.

It's worth pointing out, too, that Holmes introduced a Time Lord 'dirty tricks' faction, the Celestial Intervention Agency, in *The Deadly Assassin* (1976) – who might easily have manipulated the First and Second Doctors to their own ends. Perhaps, then, it's only when the Doctor is forced to call upon the 'lily-white' Time Lords proper, as represented by the High Council, to help deal with the War Lords, that he's 'officially' recaptured? The opening pages of Holmes' *Two Doctors* novelisation seem to suggest something along those lines, where Jamie struggles to recall the Doctor's recent encounter with 'three men... wearing yellow cloaks with high collars' in a strange, mist-walled garden. Back in the TARDIS, Jamie's memory having been clouded by 'some kind of magic spell' placed upon him by the Doctor's 'chieftains', he remembers the 'cheerful' Doctor telling him: '"If I make a success of this mission, my boy... it could mark the turning point in my relations with the High Council."'

Alternatively: in *Doctor Who: The Discontinuity Guide* (Virgin Publishing Ltd, 1995), authors Paul Cornell, Martin Day and Keith Topping put forward the radical suggestion that *The Two Doctors* occurs *after The War Games*, during the course of an unseen 'Season 6 (b)' – where the Doctor is given his freedom 'at a price', by running interventionist missions 'at the behest of the CIA', who 'concluded that the Doctor functioned better with companions, and allowed him to recover Jamie... and Victoria...' This situation only came to an end, the authors speculate, when 'the CIA's schemes were uncovered by the High Council', or when 'the Doctor started to rebel'. *The War Games*' co-author Terrance Dicks modified this theory to form the background to his spin-off novel *World Game* (BBC Books, 2005), which opens with the condemned Doctor agreeing to carry out an investigative mission for the CIA, in exchange for his death sentence being commuted to exile – and ends with the CIA agreeing for him to be accompanied by Jamie on all subsequent missions, albeit with his memory altered so he believes Victoria is away studying graphology: cue *The Two Doctors*...



"Och, if you two are going to spend the next four hundred years staring each other out, I'm off to get a biscuit."

The Doctor is cool as a cucumber.

The Sontarans invade!

Bad hair day.

"Madame, your wig has slipped."

'The Doctor and Peri's dialogue suggests that this 'new' Doctor *still* hasn't got over his post-regenerative trauma...'

could soon threaten "the whole fabric of time" – but Dastari, who thinks the Time Lords want to ensure that no-one else discovers their secrets, collapses suddenly, seemingly drugged. The Doctor and Jamie hear weapons fire in the Corridor outside, and see a Scientist (Fernand Monast) struck dead. The Doctor orders Jamie to run, then finds the barrel of a weapon pointing directly at him...

■ ... Major Varl's, the script insisted. The novelisation specifies that 'the bulbous flash eliminator of a rheon-carbine' – whose 'tiny rheon shells' had ripped open the hapless Scientist – is pressed against the Doctor's ribcage.

The Sixth Doctor enters his TARDIS, intending to try the Great Lakes of Pandatorea instead – but suddenly collapses.

■ A filmed shot of the Doctor and Peri returning to the TARDIS was trimmed in post-production.

■ The Doctor and Peri's dialogue suggests that this 'new' Doctor *still* hasn't got over his post-regenerative trauma, at least four adventures on: "I haven't felt at all myself, lately"/"I don't know which is yourself."

Simultaneously, his Second self is writhing in pain, bathed in blue light. Jamie is watching on through a grille in a Corridor wall...

■ In Holmes' novelisation, Jamie only arrives here after trailing the Doctor and his captives through the station's corridors, 'using all the cunning gained in years of stalking deer among the crags of the Black Cuillins' (that is, a mountain range on the Isle of Skye).

... but is chased away by Shockeye, who's gathering a hamper for the journey to his and Chessene's next destination: Earth, he proposes, since he has "a desire to taste one of these human beasts." Chessene – o' the Franzine Grig – concurs.

■ The Androgums (and Varl) depart the Station in a sleek craft called a 'Delta-Six', according to the Target telling.

The Sixth Doctor comes to, telling Peri he experienced his Second self being put to death. If that earlier self was killed, he reasons, he could only exist now "as some sort of temporal tautology" – and, at Peri's suggestion, decides he needs to see a doctor, settling on Joinson Dastari at Space Station Chimera, in the Third Zone.

■ "Celery! That's what you need," Peri tells the Doctor – despite the fact that she knows, after Holmes' revelation in *The Caves of Androzani* (1983), that all the celery will do is turn purple in the presence of "certain gases in the praxis range." What's rather more interesting is the Doctor's hankering after "the tensile strength of jelly babies" – explaining away an eating habit most usually associated with the Fourth Doctor, but which actually originated with the Second in *The Three Doctors* (1972-3).

■ The Target telling expands on the Doctor's encounter with Greek streaker Archimedes (c 287-12 BC): 'He recalled spending a delightful afternoon in the sunlight of Syracuse, drinking a dark purple wine and discussing plane geometry with the earnest mathematician. Before taking his leave he had idly scratched a figure in the sand: the spiral of Archimedes was now a part of earth's [sic] scientific history.'

■ The Doctor's collection of business cards also includes a 'Brunel' – but which one? After all: engineer Marc Brunel (1769-1849), father of Isambard Kingdom (1806-59), had been due to attend George Stephenson's meeting of great minds in the previous adventure, *The Mark of the Rani* (1985).

■ The Doctor's quip about Christopher Columbus (1451-1506), the discoverer of the Americas, having "a lot to answer for" (this while looking pointedly at Peri) was Colin Baker's idea. ►

◂ ■ We know already that the Fourth Doctor met Renaissance man Leonardo da Vinci (1452-1519) sometime between *The Masque of Mandragora* (1976) and *City of Death* (1979).

■ Rho mesons, mentioned here, do indeed exist in particle physics; and the attosecond really is a measurement of super-quick time.

The TARDIS materialises in the now-darkened Kitchen Area, its food stores rotten.

■ Holmes had intended to re-establish the Station in a model shot... overlaid by the sound of Jamie's echoing sobs.

■ In his novelisation, he chooses instead to mirror the serial's opening scene, by having the Sixth Doctor's TARDIS materialise in space: 'The sight that met their eyes was very different from the one that had so impressed Jamie McCrimmon. No lights now delineated the station's gossamer lattices... it twisted slowly like a gigantic dead spider'. As in that first scene, the Doctor chooses to "de-mat and slip in quietly under their detection beams" – and, just as the Second Doctor feared Dastari's scientists "scrambling around wanting my autograph", his Sixth self worries about them "all clamouring round trying to touch the hem of my coat. I'm much too modest to enjoy that sort of thing."

■ A scene in which the Doctor and Peri survey the darkened Kitchen Area via the TARDIS scanner was recorded but cut for time. Here, the Doctor wonders if "the Androgums are on strike", and explains that the Androgums "were the original inhabitants in this part of the galaxy. You might compare them with *Australopithecus*" – *ie, Homo sapiens*' hominid forebear. He continues: "Third zoners use them to do most of the manual work." "That seems hard on the poor Androgums," comments Peri. "They've had millions of years to get used to it," replies the Doctor, unsympathetically. "You know, Peri. I have a feeling..." "That something's wrong? So do I." concludes his companion.

In a Corridor, the Sixth Doctor and Peri see signs of a massacre – and a Computer voice declares that the scientists' research "threatened the Time Lords."

■ Why is the lab coat they find so heavily bloodstained, given that we heard only the sound of the Sontarans' energy weapons when they boarded the Station? (Perhaps Shockeye joined in the fray, with his knives?)

When the Doctor refuses to leave, the Computer says it will "switch to defence alert" – and begins to depressurise the section they're in. The Doctor hand-cranks open a door into the next Corridor, and carries the fainted Peri through.

On Earth, Shockeye, Chessene and a Sontaran (Tim Raynham) approach a run-down Spanish hacienda – which has only a single occupant that Chessene can sense.

■ The Target telling expands considerably on the Androgums' journey to Earth – during which Shockeye's provisions became exhausted, and he found himself 'looking covetously at Varl' – and their arrival. While landing 'that morning in May', Chessene had, we're told, eliminated 'light waves and radio beams' – thus unknowingly causing 'the radar systems of seven countries in Western Europe' to fail: 'The Pentagon, fearing that the Soviets had developed a new jamming device... lobbied Congress for a massive increase in the defence budget. The Kremlin took sour note and increased its own arms expenditure. World War III came a small step nearer...' Having studied Earth's fauna *en route*, Shockeye is disappointed not to see on arrival 'a wandering bison... or a passing kangaroo', let alone 'a grey-lag goose' or a crocodile!

■ In Holmes' script, Sontaran Varl was given the opening line, establishing the hacienda: 'A Silicon Dioxide structure. Unsuitable for defence.' Notoriously, *The Two Doctors*' first proper view of a Sontaran comes at a distance, in the wide shot here – and one wonders if this line being dropped was partly to blame?

The Sontarans are packing heat.

■ The hacienda, formerly 'Dehera Boyar', was located some 2km past the village of El Garrobo, near Gerena, north-west of Seville – and was the venue for four days' filming in and around the then-unoccupied building and its adjacent olive grove, spanning Thursday 9 to Sunday 12 August 1984. Video footage of a rare tour of the renamed and restored residence, shot by two backpacking fans in 2000, can be found at: *www.youtube.com/user/Shockeye1*

■ Varl is considerably taller than both Chessene and Dastari – but in all their previous appearances, the Sontarans had been noticeably short and squat. Freelance effects designer Richard Gregory made new Sontaran heads, and gave Varl a bumfluff goatee, presumably to distinguish him from his superior, Stike – despite the Sontarans having been established as a cloned species.

While the Computer attempts to locate the Doctor and Peri, the Doctor goes through Dastari's day journal – and learns that the Time Lords had demanded a stop to Kartz and Reimer's experiments.

■ Dastari's 'last entry' concerns the ultimatum delivered by the Second Doctor, and ends with the claim that Dastari 'rejected the demand' – so it can only have been written *after* Dastari's collapse.

The Doctor supports Peri's suggestion that "someone's setting the Time Lords up". With the temperature having been raised uncomfortably high, they need to get to the Control Centre to turn the Computer off...

■ The banana in the Doctor's pocket proves that he was keeping a good source of potassium about his person long before his visit to the groves of Villengard: see *The Doctor Dances* (2005).

In the Chapel of the hacienda, Shockeye murders the old, blind Doña Arana (Aimee Delamain) – but Chessene may still be able to use the Doña's mind.

■ The Doña calls out, "*Quién está aquí?*" (literally, 'Who is here?'), then, as Shockeye approaches, "*Quién está?*" ('Who is he?') – but, on hearing Shockeye speak, asks: "You are English?" So: despite the fact that Shockeye first encountered a 'Tellurian' just a few days back, he speaks a Tellurian language...

■ Upon Don Vincente's death 20 years before, so the book version has it, the Doña had 'dismissed her servants and estate workers and become a recluse', leaving the hacienda 'neglected and decaying'. As the Doña (now 'in her ninetieth year of life') prays for absolution, Holmes notes, mordantly: 'She couldn't remember any sins lately but she asked that they be forgiven, anyway, and in view of the unfortunate mishap that was about to befall her it was perhaps as well that she did so.'

> **'Chessene and Shockeye have willingly colluded in the slaughter of all their Androgum kin.'**

Ignoring a dead Androgum, the Doctor and Peri use a service hatch in the Kitchen Area to access the Station Infrastructure.

■ Again, the bloodstain visible on the chest of the dead Androgum (played by extra Jay McGrath) doesn't immediately tell of Sontaran involvement in his death... and suggests, too, that Chessene and Shockeye have willingly colluded in the slaughter of all their Androgum kin in the service of their plans.

■ It's never made clear exactly why Chessene has formed an alliance with the Sontarans, when she might, perhaps, have roused the Androgums to rebel instead – but if she had, she'd have ended up a target for both Dastari's Third Zoners and the Time Lords. Squint and it makes a certain sort of logic to use the Sontarans to set the Third Zoners and the Time Lords at loggerheads – and who would think the Androgums were in any way responsible, if they'd been slaughtered too?

While the Sontaran, Major Varl, sets up a homing beacon for Group Marshall Stike's ship, Chessene has learned that they are in Andalucía, four kilometres from the city of Seville.

■ Holmes' novelisation details the 'memory transference' by which means Chessene drains the dead Doña's brain: 'She did this by holding the head – grotesquely loose since Shockeye's demonstration of strength – in both hands, her thumbs pressing into the eyeballs and her fingers cupping the back of the skull.'

■ The rest of the baddies' day, so the book version informs us, is spent in stripping their spaceship – and, in Shockeye's case, incinerating the Doña's corpse: 'the smell of the cooking meat... started his stomach juices boiling'!

■ Written for studio interiors, but mounted on location after Peter Moffatt got through the shots he'd scheduled for Sunday 11 August sooner than expected, this scene originally ended with Chessene telling Shockeye that the Androgums cannot continue with their old ways: 'We have new ways now of... digesting our enemies.'

As the Doctor pauses to examine the 'fluidic streams' that carry signals through the Infrastructure, Peri hears an ominous growl.

Chessene o' the Franzine Grig.

- Nicola Bryant injured her shin recording the Infrastructure scenes, causing a delay – so there's irony in Peri's sarcastic remark about scraping "the skin off another leg"!
- "It is the province of knowledge to speak, and the privilege of wisdom to listen," the Doctor tells Peri – not the words of Robert Holmes, rather those of his namesake, the American physician and essayist Oliver Wendell Holmes (1809-94), from *The Poet at the Breakfast-Table* (1872).
- An additional section of dialogue was recorded, only to end up on the metaphorical floor of the editing suite. Here, the Doctor's assertion that the growling whatever must be "more frightened of us than we are of it" was met by Peri's retort: "In that case it must be a quaking heap." Then came an eye-opening reference to coprophilia, with the Doctor's claim that "nothing very big could survive down here. There can't be much to eat in the effluent channels" – followed by his suggestion that, if Dastari's people were working on animal genetics, "some small creature might well have escaped and made its way down here." They moved on, Peri's question "How small, Doctor? I mean really small, like a hedgehog?" fading into the distance as the camera, so the stage directions demanded, held 'on an eye, glinting in the darkness, watching them through a chink in some metal structure'.

Beneath the central control area, the Doctor attempts to identify the cables controlling the Computer's defence mechanisms – avoiding booby-traps like the 'Berberese noose'. Meanwhile, English moth-hunter Oscar Botcherby (James Saxon) and Spanish senorita Anita (Carmen Gomez) pass the boundary of the Doña Arana's estate.

- As scripted, Oscar and Anita didn't make their entrance before the start of Part Two – but their scenes were reordered in editing.
- Anita is fobbing Oscar off, of course, when she tells him the Doña's sign reads 'Keep out'; it actually means, 'No entry to unauthorised persons'.
- In Holmes' script, on catching sight of the tumbledown hacienda, Oscar quoted Shakespeare: 'When I have seen by Time's fell hand defaced/ The rich proud cost of outworn buried age...' The lines are retained in the Target version, where Oscar can't remember the name of the play: 'Perhaps it was one of the sonnets.' They're the first two lines of Sonnet 64, in fact, dedicated with love to an unknown youth. (The tenth line of the same sonnet, incidentally, had likely given rise to an earlier *Doctor Who* story title: 'Or state itself confounded to decay...')

In the Courtyard, Shockeye tells Varl that Chessene has ordered Stike, commander of the Ninth Sontaran Battle Group to "come in on full mufflers"...

- ... 'muffler' being simply the American equivalent of the British 'silencer'.
- Again, this scripted-for-studio scene was adapted for location when the Sunday 11 August schedule ended ahead of time.

Oscar sets his cyanide jar down in an Olive Grove – but his moth-hunting is curtailed by the sight of Stike's ship roaring in to land overhead.

- Oscar uses cyanide (properly potassium cyanide) in his killing jar, which he claims is "quicker and kinder to the little creatures than ammonia" – but ammonia water is an irritant, so most lepidopterists would favour ethyl acetate, diethyl ether or plain chloroform over either of these.
- This scene, in fact, was filmed twice: having flown back to the UK on Sunday 12 August, James Saxon and Carmen Gomez were recalled to Seville, at great expense, for a reshoot on Thursday 16, after the film negative was reported to have been scratched (negligibly, it transpired).

Over a ridge, Oscar and Anita see Stike (Clinton Greyn) and Dastari carrying the unconscious Second Doctor off. Anita assumes they must be the survivors of a crash, and insists they go to help.

In the Infrastructure, Peri is attacked by an unknown assailant. Her cries cause the Doctor to trip a gas jet – and he falls, inert, into a sling of cables.

- The Kirby's Flying Ballet wires that enabled Colin Baker to fall safely from the high Infrastructure are visible if you freeze-frame the DVD.

PART TWO
FIRST BROADCAST: 23 FEBRUARY 1985

Peri KOs her attacker...

- ... by accidentally banging his head against a metal strut, it seems. In the Target version, Holmes explains: '[Peri] was not a big girl but her muscles had been honed by her years as a campus sports star'!

... then goes to the recovering Doctor – who closed his own respiratory passages at the first sniff of Vorum gas, apparently.

- "Well, then, how did you breathe?" asks Peri, not unreasonably. "With difficulty. I'll explain one day," replies the Doctor – a get-out he'll recycle at a crucial juncture in Part Two of the next adventure, *Timelash* (1985).

The Doctor turns Peri's assailant over – and immediately recognises Jamie, who mutters "They killed the Doctor" repeatedly. The Doctor uses his fob watch to hypnotise the Highlander – who describes his Doctor's argument with Dastari, and the Sontarans' attack on the Station. Meanwhile, Oscar and Anita search for a crashed aeroplane – fruitlessly.

- "Oh, be brave, Oscar," Anita tells the cowardly lepidopterist/thespian/restauranteur. "Who knows? – the British Consul may forgive you and book you on a forthcoming tour." What's Oscar done to earn the disapproval of the British Consul? (Did he give him Spanish tummy in Las Cadenas?)

Leaving Jamie to sleep, the Doctor and Peri have gone to the Computer Room.

- Wondering who'd want to frame the Time Lords, the Doctor appears to launch into an ill-advised impression of Peter Sellers' Inspector Clouseau (*The Pink Panther*, 1963, and its sequels): "'Frame'? ... I see. Set them *erp*."

While the Doctor accesses details of Kartz and Reimer's work, Peri looks at her own reflection in the wall...

- Painstakingly transcribed by young reader Sue Cowley in the pages of **DWM** 102, the text on the Computer screen is an example of a FOGGY or 'Chomskybot' program, which randomly selects one of four sets of phrases – initiating (*eg*, 'Based on integral subsystem considerations'), subject ('the independent functional principle'), verbal ('must utilise and be functionally interwoven with') and terminating ('the greater fight-worthiness concept') – and then strings them together to create an unintelligible sentence worthy of the great American linguist Noam Chomsky (1928-): see *www-personal.umich.edu/~jlawler/foggy.faq*
- It also contains a BBC Micro error message: 'String too long @ 720'!

The Doctor thinks that his former self's arrival during the course of a time experiment may have led to his being "caught in an embolism and therefore outside the time flow" – and fears that the collapse of the universe may have already begun. Peri goes to check on Jamie.

- In the Target version, Peri leaves to take Jamie tubes of food concentrate she's found.

Moments later, the Doctor sees Peri screaming in a blue-lit chamber beyond the wall – but when he adjusts the Computer controls, the image projected changes to Dastari, then the Second Doctor, and ultimately himself. When Peri returns with Jamie...

- Jamie's baffled "Who will I be?" was inserted by Frazer Hines in rehearsal. ►

Jamie is pleased to see Peri and the Doctor.

WHERE ELSE HAVE I SEEN...?

AIMÉE DELAMAIN
(1906-99)

Doña Arana

TV appearances include *The Avengers: November Five* (1963) as First Lady/*Who Was That Man I Saw You With?* (1969) as Miss Culpepper; *The Saint: The Better Mousetrap* (1966) as Lady Haverstock; *Thriller: Night Is the Time for Killing* (1975) as Penelope; *Fawlty Towers: The Psychiatrist* (1979) as Mrs Johnson.

Film appearances include *I, Monster* (1971) as Landlady; *The House in Nightmare Park* (1973) as Mother; *One of Our Dinosaurs Is Missing* (1975) as Millicent.

LAURENCE PAYNE
(1919-2009)

Dastari

Other Doctor Who appearances *The Gunfighters* (1966) as Johnny Ringo; *The Leisure Hive* (1980) as Morix.

TV appearances include *Saturday Serial: The Trollenberg Terror* (1956) as Philip Truscott; *Sexton Blake* [etc] (1967-71) as Sexton Blake.

Film appearances include *The Trollenberg Terror* (1958) as Philip Truscott; *Vampire Circus* (1972) as Mueller.

JACQUELINE PEARCE
(1943-)

Chessene

Other Doctor Who appearances *The Fearmonger* (Big Finish audio drama, 2000) as Sherilyn Harper; *Death Comes to Time* (BBCi webcast, 2002) as Admiral Mettna; *Hexagora* (Big Finish 2011) as Queen Zafira.

TV appearances include *Danger Man: Don't Nail Him Yet* (1964) as Jeannie; *The Avengers: A Sense of History* (1966) as Marianne Gray; *Man in a Suitcase: Sweet Sue* (1967) as Miss Brown/*Somebody Loses, Somebody... Wins?* (1968) as Ruth; *Dead of Night: Bedtime* (1972) as Sarah Hopkirk; *Blake's 7* (various, 1978-81) as Servalan; *Moondial* (1988) as Miss Raven; *Dark Season* (1991) as Miss Pendragon; *The Young Indiana Jones Chronicles: Paris, October 1916* (1993) as Mrs Annabelle Levi.

Film appearances include *The Plague of the Zombies* (1966) as Alice; *The Reptile* (1966) as Anna.

JAMES SAXON
(1954-2003)

Oscar

TV appearances include *Roland Rat: The Series* (various, 1986) as Darcey De Farcey; *Jonathan Creek: Satan's Chimney* (2001) as Inspector Bullstrode.

Film appearances include *Biggles* (1986) as Bertie.

JOHN STRATTON
(1925-91)

Shockeye

TV appearances include *Quatermass and the Pit* (1958-9) as Captain Potter; *The Avengers: The Deadly Air* (1961) as Dr Owen Craxton; *Sir Arthur Conan Doyle's Sherlock Holmes: The Sign of Four* (1968) as Inspector Athelney Jones; *UFO: ESP* (1970) as John Croxley.

Film appearances include *Frankenstein and the Monster from Hell* (1974) as Asylum Director.

◄ ... the Doctor projects her 'torture' – which was how Jamie saw his Doctor 'killed', too. The Sontarans left the illusion to make it appear the Second Doctor was dead, rather than being held captive somewhere – but left the animator switched on, so Peri's body print was captured too. The Doctor divines a plot to kidnap both his Second self and Dastari, "about the only bio-geneticist in the galaxy capable of isolating the symbiotic nuclei of a Time Lord" – a mechanism that would give the Sontarans the secret of time-travel.

■ Peri's remark, "So that's how you control the TARDIS. Symbiosis!" isn't quite as unlikely as it seems, given that a student of botany ought to be intimately acquainted with symbiotic relationships – between flowering plants and the insects that pollinate them, for example (like butterflies and moths...?).

The Doctor puts himself in a trance so he might locate his former self telepathically.

■ As scripted, Jamie's aside to Peri about her Doctor being "worse than mine" was met sharply by the Doctor: "I heard that!"

■ Holmes ups the dramatic stakes considerably in the corresponding section of his novelisation, where the Doctor-diddled Computer bursts into flames – forcing Peri and Jamie to manoeuvre the comatose Doctor, with great difficulty, out of the blazing Computer Room.

Simultaneously, in the Cellars beneath the hacienda, Dastari revives the Second Doctor. Back on the Station, the Sixth Doctor comes to, having heard bells...

■ ... and exits, their destination a place that's got "Something to do with getting my hair cut..." The tune he hums is, of course, the aria *Largo al factotum* ('Make way for the factotum' – you know, the one that goes 'Figaro, Figaro') from Gioachino Rossini's *Il barbiere di Siviglia* (1816) ... or rather, *The Barber of Seville*.

While Stike makes his scout ship invisible, placing it 'in clear', Chessene tells Dastari that Stike favoured hiding out on Earth – which is conveniently placed for an imminent attack on the Madillon Cluster.

■ We're never told where the spacecraft that (presumably) brought the Androgums and Varl to Earth is hidden – perhaps it, too, is 'in clear'? (Let's hope so, or both the Doctors will exit this adventure having neglected to do anything about the alien spaceship left lying in plain sight in an olive grove, or whatever!)

■ Here, Chessene verbalises Holmes' intended title for the story: "When [Shockeye] does learn the truth he is going to feel that I have betrayed our Androgum inheritance..."

Meanwhile, Shockeye tastes raw rat.

■ No animals were harmed in the making of this programme: as its stiffly erect tail tells us, this was a prop rat, stuffed with damsons.

In the TARDIS, the Doctor claims to have heard "the largest of the 25 bells in the cathedral at Seville" – the Santa María – about three miles distant in his former self's mind.

Shockeye is tempted by some tender, young meat.

■ Lip-reading **DWM** readers: what exactly does Peri mouth behind the Doctor's back after he tells her, "Small though it is the human brain can be quite effective when used properly..."?

With Jamie refreshed, the Doctor sets the TARDIS controls.

■ In print, Jamie is rather less pleased to have cleaned himself up: 'He never could understand the Doctor's ridiculous passion for soap and water. A dip in the burn twice a year was quite enough to keep the wee, creeping beasties at bay.'

Meanwhile, Dastari tells the Second Doctor that he's been drugged...

■ ... with 'Siralanomode' – no, not a manner of greeting formerly parroted by *Apprentice* contestants, rather a drug that 'affects the memory'. Presuming its effect continues, this might help explain why the Sixth Doctor has no recall of any of the things that here occurred (or will have occurred!) to his former self.

Stike and Varl enter the Cellars – and Chessene orders the Doctor restrained on his couch.

■ A fair chunk of dialogue was trimmed for time here. First, Chessene told the Doctor that Jamie must be dead, since Sontarans take no prisoners; "Inflexible policy," according to Stike. Agitated by his "sentimental attachment to his dead companion," the Doctor was forcibly restrained, leading Stike to muse: "To fall at the front of the battle is a glorious fate. But at the space station there was no glory. We simply executed some snivelling prisoners." Countered the Doctor: "You are a slimy obscenity."

The TARDIS materialises in rough countryside. Oscar and Anita come across it – and Oscar eagerly reports the 'plane crash' to the Doctor, whom he mistakes for an Interpol officer.

■ Three miles from Seville is still a jolly large area for it not to be a huge stroke of luck that the TARDIS arrives so close to the exact spot the Second Doctor is located! (In Holmes' novelisation, the Doctor realises the problem, and thinks he'll probably 'have

Chessene and Dastari go sightseeing in Seville.

The Doctor, Peri and Jamie top-up their tan in the Spanish sun.

'Some of Dastari's gear was recycled from equipment in the Urbankan spaceship sets from *Four to Doomsday*, also designed by Tony Burroughs.'

to try for another telepathic contact to glean more information' – but doesn't ever do so, strangely.)

The Doctor asks Oscar to direct his party towards the hacienda that the 'survivors' ("fugitives", the Doctor claims) were headed towards.

In the Cellars, Dastari brings forward a capsule, the Kartz-Reimer Transference Module – whose operation produced "hiccups in the time continuum," alerting the Time Lords to their experiments.

■ "Several Androgums successfully vanished into time during those experiments," claims Dastari. "Unfortunately we were unable to bring them back." One wonders where those Androgums, if they survived, might have ended up? (*The Fact of Fiction* is looking hard at sixteenth-century Scottish 'cannibal' and clan leader 'Sawney' Bean…)

■ Troughton's pronunciation here is peculiar: "No-one can travel through time without a molecular 'stab-ill-isation' system," apparently.

Chessene realised that Time Lords possess a symbiotic link with their machines to protect them, and anyone with them, against destabilisation – and so Dastari intends to cut the Doctor up "cell by cell and gene by gene" to isolate these symbiotic nuclei.

■ Chessene's plot was originally conceived by the Cybermen – or so Holmes' ultimately abandoned outline for the twentieth-anniversary Special (*The Six Doctors*, written circa summer 1982) tells us! Here, all of the Doctors, then five in number, were drawn to the planet Maladoom, where the Cybermen operated on the Second Doctor in order to 'isolate the genetic make-up which separates the Time Lords from other species' – thereby turning themselves into Cyber Lords.

He leaves the Doctor with Stike, who is eager to get to the "vital battle" against his Rutan adversaries.

■ Some of Dastari's gear was recycled from equipment used in the Urbankan spaceship sets from *Four to Doomsday* (1982) – also designed by Tony Burroughs.

While the Sixth Doctor goes to take a "scout round" the hacienda alone, the Second Doctor tries (and fails) to goad Stike into a duel.

■ As Stike leans forward, asking the Doctor to "Tell Dastari where your symbiotic nuclei is located", the viewer is given a good look down the Group Marshall's loose collar. (Incidentally: shouldn't that be 'where your symbiotic nuclei *are* located'?)

■ "I am challenging you to a duel, Stike," says the Second Doctor. "That is traditional among Sontarans, is it not?" On this occasion, the Doctor's bluff isn't called – but when the Fourth Doctor (Tom Baker) tries a similar gambit in *The Sontaran Experiment* (1975), offering to take on Field-Major Styre in single combat, his offer is taken up…

■ In *The Time Warrior* (1973-4), the Third Doctor (Jon Pertwee) confirms to Commander Linx that he has indeed encountered the Sontarans before – "Unfortunately." But since the Second Doctor here appears to know something of Sontaran tradition, has he met them before *this* adventure, even?

In the Kitchen, Shockeye tells Chessene that he's been unable to locate a means for cooking "the human animal" in the Doña's recipe books; listening in at the window, the Doctor nearly gives himself away when the crate he's standing on tips over.

■ The Kitchen window is already well ajar while the Doctor is eavesdropping – but after he falls from his perch, we cut to a shot of Chessene opening it from a closed position!

Oscar is telling Peri that he's an out-of-work actor, currently managing a restaurant in Seville, when the Doctor returns.

■ In the interim, so Holmes' novelisation has it, Oscar has filled the time by reciting to Peri the *Boston Globe*'s review of his turn in [William Congreve's] *The Way of the World* (1700): '"Mr Botcherby's performance was quite monumental…"' it began. ('"… in its ineptitude,"' it ended.)

■ Here, the Doctor makes the strange assertion that he can 'sense' the Sontarans' presence at the hacienda – but if Holmes wanted simply to establish that fact to the Doctor, he could easily have had them mentioned in the overheard Shockeye/Chessene dialogue, which otherwise tells him very little!

■ From the Doctor's description of Chessene, Jamie guesses that she was the "hungryman" [sic] whom he met at the Space Station – this being another Frazer Hines amendment.

Needing to find a way into the hacienda, Anita suggests using a secret way from an old icehouse to access the Cellars. The Doctor charges Peri with causing a distraction while he and Jamie proceed. As Peri approaches the hacienda, Shockeye looks down at her from the Bedroom window… hungrily.

■ Holmes had written that Shockeye, while checking out his own reflection, 'then decides to improve the image by whitening his skin with talcum powder' – since, in Holmes' mind, Androgums were grey of skin, with 'warty excrescences common in denizens of high radiation planets'.

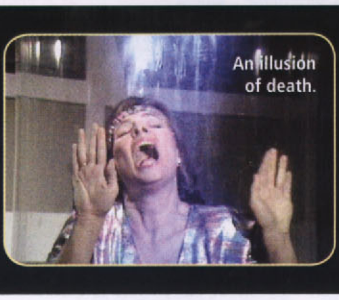
■ The powdering is retained in the Target version – where, while spreading the stuff, Shockeye sings to himself a grisly lullaby composed by his Grig matriarch, beginning: '"Go to sleep my little grey lump of fun…"'

■ The Bedroom set was the Chapel, redressed.

Dastari is about to partially detach the Second Doctor's occipital bone with a motorised saw when Peri's voice is heard from outside. While the Sixth Doctor sends Anita to take Oscar away, Peri tells Chessene that she's looking for accommodation for American students. Reading the Doctor's name in Peri's mind, Chessene orders the Second Doctor brought into the Hallway, to gauge her reaction. Irritated, Stike and Varl depart as the Sixth Doctor and Jamie arrive in the Cellars, watching as Shockeye and Dastari load the Second Doctor into a wheelchair and take him upstairs…

■ In the Target telling, the Sixth Doctor cautions Jamie against trying to take on even Dastari in a fist-fight: '"He was a champion sampola wrestler in his younger days."' ►

Oscar and Anita.


An illusion of death.

"How many fingers do Sontarans have?"

The Doctor decides to hold his breath until Stike lets him go.

◄ ... where Peri claims she has friends waiting, and exits; Shockeye follows.

Downstairs, the Doctor examines the Kartz-Reimer Module, showing Jamie the Briode Nebuliser which has to be primed with a Time Lord's symbiotic print, the Rassilon Imprimature, if it's to work. But Stike and Varl have been listening in – and confront the pair.

Outside, fleeing Shockeye, Peri stumbles – and finds Shockeye leering over her: "Here, my pretty one..."

PART THREE

FIRST BROADCAST: 2 MARCH 1985

Shockeye knocks Peri out and carries her away.

■ As scripted, Shockeye sighs to himself that Peri isn't a 'jack' ... but still, he continues, 'once old Shockeye's got its pelt off and braised it in the juice of its own giblets, Chessene won't know whether it's a jack or jill...'

■ Salivating over Peri's 'exquisitely tender' rump in Holmes' novelisation, Shockeye sings to himself another song, which begins, '"Some sing in praise of the jaffa-beast..."', and ends: '"Yet naught compares with a Tellurian –/Yes, my lads, a Tellurian –/Cooked for three hours in a Tandoori oven."'

In the Cellars, Stike sends Varl to fetch Chessene, then – with Jamie in a headlock – forces the Doctor to step inside the Module, priming it for use. Reaching for the dagger hidden in his sock, Jamie stabs Stike in the thigh – then he and the Doctor skedaddle, before the others return.

■ "The Doctor's companion at the Space Station had a knife like that," remarks Dastari – who must have been checking out Jamie's calves on the quiet, to have noticed the dagger tucked so discreetly into his sock!

■ The Doctor and Jamie high-tail it back through the secret passage – as detailed in a recorded-but-cut sequence which ended with their setting a water trough over the trapdoor in the icehouse, to deny their pursuers.

Running across the Courtyard into the hacienda, the Sixth Doctor and Jamie come across the wheelchair-bound Second Doctor... but they're forced to rush upstairs when Shockeye carries Peri through to the Kitchen, leaving the Second Doctor in the Hallway.

■ In Holmes' novelisation, the Second Doctor is unable to walk since his liver is '"trying to neutralise ten millilitres of ethelenere-trisorbin."'

Chessene instructs Dastari to turn the Second Doctor into her Androgum consort, using genetic material taken from Shockeye... but leaving the Doctor's symbiotic nuclei intact.

■ We now know why Chessene needed to bring Shockeye to Earth – or one other Androgum, at least. But what did Shockeye ever think *he* was getting out the deal, if not simply a culinary tour?

Outside, Stike instructs Varl to ask Sontaran High Command for permission to use the now-functioning Module to rejoin their unit – and set their own scout craft to self-destruct: "I intend to leave no-one alive here."

■ As scripted, Stike ordered Varl to pass on his suggestion that after the battle, the Module "can be placed at the disposal of our technical staff" – then tasked his underling with bringing "two Mezon-Weapons" from their ship's armoury. "Mezon-Weapons, sir? But they are our heaviest calibre," queried Varl; "I know. But if a job's worth doing, it's worth doing well," came the response.

Returned to the Cellars, the Second Doctor tries to alert Shockeye to Chessene's plan – but Chessene stuns Shockeye unconscious.

■ "You will be my little hybrid creature," gloated Chessene to the Doctor, in yet more dialogue lost from Holmes' script. "A once-proud Time Lord grovelling at the feet of Chessene o' the Franzine Grig! ... Even Shockeye will come to see the irony... eventually."

Above stairs, the Sixth Doctor finds Peri laid out for 'trimming' on the Kitchen table – and wakes her up.

Meanwhile, Dastari's procedure is underway; the Second Doctor has already begun to take on Androgum features. Chessene tells Dastari that the Sontarans are of no further use to her, and must be destroyed...

Outside, the Doctor tells Jamie that he deliberately allowed Stike to 'overhear' their conversation about priming the Module – and reveals that he has the Briode Nebuliser.

■ In Holmes' script, not only was none of what the Doctor allowed Stike to overhear "strictly true", "most of it was entirely untrue" – but much of it, such as the need to prime the Briode Nebuliser, turns out to be largely correct!

Never sneeze in an enclosed space.

■ Similarly, Holmes' original had the Doctor commenting that if Stike tries to operate the Module without the Nebuliser, "The Sontarans will have a vacancy for Group Marshal..." (Presumably this was dropped when somebody realised that Stike *does* later try to operate the Module without the Nebuliser – and survives, just about.)

Chessene and Dastari go to fetch three canisters of Sontaran-killing coronic acid brought from the Station.

■ Coronic acid, so the Target telling informs us, was used by the Rutans to 'decimate' the Sontarans at Vollotha. This revelation prompts Dastari to think: 'To have obtained coronic acid [Chessene] must have entered into some secret deal with the Rutans. And to have planned it all for so long and so far ahead indicated a nefarious and Machiavellian cunning he had not anticipated...'

Shockeye comes to, furious with Chessene for fouling the blood of the Quawncing Grig – but the now part-Androgum Second Doctor distracts him, suggesting they go to sample local dishes.

■ "Capercaillies in brandy sauce," drools the Doctor – thinking of wood grouse.

■ "I have eaten pressed duck at the Tour d'Argent..." boasts the Doctor. *Canard à la presse* – duck breast served in the juices crushed from its carcass, like it sounds, in a silver press – is a long-established speciality of *la Tour*, at 15 Quai de la Tournelle, Paris.

Outside, Dastari lures the now-heavily armed Sontarans into the passage beneath the icehouse – where Chessene drops two canisters of coronic acid on them. Varl is killed.

■ Visual Effects went to all the trouble of incorporating a butane gas cylinder into Stike's Mezon-Weapon – just for this one fleeting moment that it's seen to throw flame!

Dressed for dinner, Shockeye and the Second Doctor exit the hacienda – watched by the Sixth Doctor, Jamie and Peri, who follow.

■ A *bisque de crevettes*, as suggested by the Second Doctor, is simply shrimp soup.

Dastari and Chessene find their 'patients' gone – but if the Doctor isn't stabilised within the hour, he'll reject the transfusion. They leave for Seville... unaware that Stike is still alive, but badly wounded.

Shockeye and the Second Doctor walk down a Rough Road...

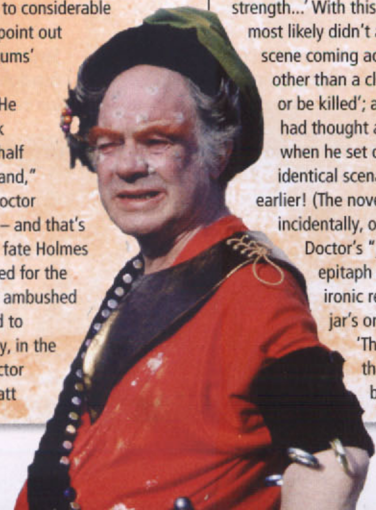
■ "... I remember a dish – shepherd's pie," muses the Second Doctor. For the sake of **DWM**'s non-British readers, it may be worth stating that

HIS JUST DESERTS?

Against an exotic backdrop, with a searingly hot sun beating down, an armed hunter is on the trail of the Doctor, who's bleeding heavily from a wound in his leg; hiding in a tree, the Doctor ambushes the approaching hunter, using a found sample of deadly poison against him...

That's what happens in Part Three of Robert Holmes' *The Deadly Assassin* (1976) – so how come the Fourth Doctor's attempted murder of hunter Goth with a blowpipe remains uncontroversial, unlike the bloodied Sixth Doctor jumping out of a tree to smother Shockeye with a pad soaked in cyanide in *The Two Doctors*? (In *The Deadly Assassin*, it isn't even the Doctor's first attempted homicide – a booby-trapped hand grenade had earlier failed to finish Goth off!) Possibly the death of Shockeye would offend fan sensibilities less if the Doctor clearly didn't know that Oscar used cyanide, rather than chloroform, in his killing jar – let's call this the 'manslaughter' option – but wouldn't that make the Doctor look, well, stupid?

The real question is, does the Doctor have any other choice? On screen, Shockeye may look like someone's pervy fat uncle, but the script goes to considerable lengths to point out the Androgums' enormous strength: "He could break us both in half with one hand," the Sixth Doctor tells Jamie – and that's exactly the fate Holmes had intended for the lorry driver ambushed on the road to Seville. Only, in the event, director Peter Moffatt elected to have Shockeye batter the unfortunate driver with a branch. It's worth remembering, too, that Holmes intended for Shockeye to be far more alien in appearance, with grey skin: in his Target Books novelisation, Holmes elaborates on the 'sheer brute power packed into [Shockeye's] massive body. Every line of it, from the mastodon shoulders and over the gross belly to the tree-trunk legs, spoke of a frightening physical strength...' With this in mind, Holmes most likely didn't anticipate the scene coming across as anything other than a clear case of 'kill or be killed'; after all, no-one had thought any different when he set out a virtually identical scenario nine years earlier! (The novelisation, incidentally, omits the Doctor's "just deserts" epitaph in favour of an ironic reference to the jar's original owner: 'That, the Doctor thought... was one back for Oscar.')



They didn't even leave a tip.

'Notoriously, writer Robert Holmes wanted Stike's dismembered lower leg to fly through the air and land in shot...'

shepherd's pie does *not*, in fact, contain shepherd – only minced sheep.

... where the Doctor flags down a truck, and Shockeye kills its driver...

■ ... by breaking his back with his bare hands, according to the script – an indication of Shockeye's inhuman strength, as Holmes imagined it.

Running up, the Sixth Doctor sees them drive away to Seville – and realises that the Androgum genes in his former self are beginning to affect him, too. Meanwhile, Stike tries to escape in the Module – but it fails to work.

Arriving in Seville, the Sixth Doctor, Peri and Jamie catch sight of the stolen truck.

■ All of the Seville sequences were filmed in and around the labyrinthine streets of the *barrio* Santa Cruz over Monday 13 and Tuesday 14 August 1984. Here, the Doctor, Peri and Jamie arrive at Plaza del Triunfo, beside the vast sixteenth-century Cathedral de Santa María de la Sede (whose bells, heard here, had drawn the Sixth Doctor to Seville in the first place).

■ The Doctor reckons that Shockeye and his Second self "can't be more than a minute ahead of us." Supposedly, the Doña Arana's hacienda was somewhere between three miles and four kilometres outside Seville – so just how fast have they been running, to arrive one minute behind the stolen truck?

Chessene and Dastari, too, are in Seville, on the trail of the two Androgums – who pause in a plaza...

■ ... beside the fountain on Plaza Alianza, in fact.

■ Fearing too exhausting a chase under the Spanish sun, Troughton had previously written to John Nathan-Turner to suggest instead a pursuit through 'crowded markets with plenty of scope for gags like emerging through people or stalls with a different hat on each time!' – the Second Doctor having worn all sorts of unlikely headgear in his earliest adventures, especially.

■ The three "greatest chefs" nominated by the Doctor were Frenchmen all: Marie-Antoine Carême (1784–1833), the celebrity 'Chef of Kings'; Jean Anthelme Brillat-Savarin (1755-1826) was not, in fact, a chef, but a magistrate and gastronome, the author of *Physiologie du goût* ('The physiology of taste', 1825); and [Georges] Auguste Escoffier (1846-1935), whose name gives us the phrase 'to scoff', was the original head chef at London's Savoy Hotel.

■ Two further dishes are mentioned by the Doctor: *pâté de foie gras de Strasbourg en croute* is a pastry-encrusted pâté made from the livers of force-fed geese, with added veal and bacon, invented circa 1780 by the Strasbourg-trained Jean-Pierre Clause; *huîtres de Bélon*, meanwhile, are oysters harvested exclusively from Brittany's river Bélon.

Catching sight of Chessene and Dastari, the Sixth Doctor realises they're checking the restaurants...

■ ... and duck back down Calle [street] Justino Del Neve, so that Chessene and Dastari can't see them from La Hosteria del Laurel on Plaza Venerables...

■ Director Peter Moffatt and costume designer Jan Wright can be seen sat outside la Hosteria.

■ In what looks suspiciously like an inversion of, and homage to, a cheesy scene in the promo video for Renee and Renato's grisly *Save Your Love* (1982), a woman on a balcony throws a flower down to Dastari; this was Mercedes Carnegie, wife of the Assistant to the British Consul, who'd acted as a local 'fixer' for the production team in Seville.

Stike heads back to his scout-craft – but, set to self-destruct, it explodes.

■ Notoriously, Holmes wanted Stike's dismembered lower leg to fly through the air and land in shot here.

The Second Doctor brings Shockeye to Las Cadenas – managed by Oscar, alongside Anita.

■ In Holmes' script, Oscar's eaterie was 'La Pirandello' – but this was altered to fit the chosen location.

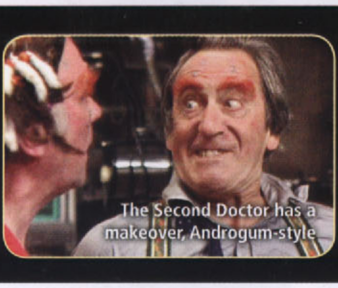
■ As 'Juan', walk-on Nejdet Salih (1958-) would very soon after graduate from waiting tables to owning them – playing café owner Ali Osman, one of the original *EastEnders* (1985-9).

Still searching, the Sixth Doctor finds himself looking hungrily at a stray cat.

■ Peri exits the Hostal Monreal on Calle Rodrigo Caro, and confers with the Doctor and Jamie on Calle Gloria; seeking to clear his head of cataphysical cravings, the Doctor dips his head under the fountain at Plaza Doña Elvira.

■ "Well, they say there's more than one way to cook a cat..." begins the Doctor – when 'skin a cat' is the saying as it's usually given. Holmes corrects this in the Target telling – where, incredibly, he has the Doctor continue: "... but the best way is to chop its ►

"Who has the best braces then?"



The Second Doctor has a makeover, Androgum-style

Old habits die hard...

"What did I ever do to you?"

◄ head, legs and tail off. Then you simply strip its pelt back from the neck."

Shockeye and the Second Doctor have by now eaten lobsters, clams, squid, brains in white sauce, two whole suckling pigs, a ham with figs, eight steaks, an entire family paella, a dozen pigeon breasts... and drunk a dozen bottles of wine.

■ All of which begs the question: are Androgums bigger on the inside than the out?!

Oscar presents them with a bill for 81,600 pesetas – and has to inform Shockeye that he's unable to accept a 20-narg note.

■ In Holmes' original, the scene ended with the Doctor searching his pockets - "Oh, money! Yes. Let me see. I keep the stuff in one of these pockets. Ah, here's some money" - throwing what he finds on the table, and leaving Oscar to search through it. (It isn't enough.)

Outside, Peri remembers Las Cadenas is where Oscar works...

■ With Chessene and Dastari heading down Calle Susona, the Doctor, Peri and Jamie have come via Calle Agua to arrive at Las Cadenas ('The chains', oddly enough) on Calle Vida.

With the Second Doctor asleep, Oscar presses Shockeye for money – but Shockeye, claiming that Oscar's "whining importunacy has acidised [his] digestive juices," stabs him in the heart, and rushes out.

■ In his *Two Doctors* DVD commentary, Peter Moffatt claimed that he "wasn't allowed" to get the walk-ons playing customers at Las Cadenas to react to the murder of their patron by "running round or anything, because they [weren't] allowed to act" - under their terms of employment, presumably.

The Sixth Doctor enters in time to see Oscar expire, willing Anita his moths.

■ "No-one will ever see my definitive Hamlet now," rues Oscar, quoting Act III, Scene I of Shakespeare's tragedy: "To die, to sleep;/To sleep: perchance to dream..." (Which continues, of course: '... ay, there's the rub;/For in that sleep of death what dreams may come...') The noble-hearted Doctor then cracks, coming in with Horatio's eulogy for Hamlet in Act V, Scene II: "Good night, sweet prince..."

The Androgum inheritance fades from the Second Doctor's features. The Sixth Doctor 'arrests' him...

■ The 'kerchief protruding from the Second Doctor's jacket pocket goes missing while he has his head down - to match with the subsequent street scene, filmed after said item had been filched by a Seville souvenir-hunter!

... but outside the restaurant, the Doctors and their companions find themselves at the point of Chessene's gun. Back at the hacienda, Shockeye greets them – Stike's lower leg in his hand.

■ Has Chessene really force-marched the Doctors and their companions four long kilometres back to the hacienda? (Perhaps they used the pony and trap she and Dastari hired in Seville...?)

■ Why's Shockeye so accommodating towards Chessene? When he woke from the symbiotic transplant she forced him to endure, he was *enraged*, crying out: "Chessene, you have betrayed me! You have fouled the blood of the Quawncing Grig!"

A dangerous appetite.

In the Cellars, the Sixth Doctor hands over the now-primed Briode Nebuliser, which Dastari reinstalls into the Module. Chessene forces Peri to undergo a test run into and out of the time stream; she is unharmed. While Dastari chains the Doctors and Peri to the wall, Chessene permits Shockeye to take Jamie for cooking. Alone, the Sixth Doctor reveals that he'd "pared the interface" of the Briode Nebuliser – leaving a thin membrane so it would work once only. Using the wheelchair to tip up a table and retrieve the keys to their fetters, the Sixth Doctor frees himself, and rushes upstairs. In the Kitchen, Shockeye is tenderising the unconscious Jamie's meat when Chessene appears, saying that the Sixth Doctor has escaped...

They rush out; the Doctor nips in, and begins to free Jamie; but Shockeye returns, cutting the Doctor's leg. Bleeding, the Doctor rushes outside, with Shockeye in pursuit. Chessene tells Shockeye to follow the Doctor's blood trail. Thinking herself unseen, Chessene lies down to lap the Doctor's blood – but Dastari is watching, appalled.

While Jamie frees himself, Dastari confronts the Second Doctor and Peri.

■ In the novelisation, the Second Doctor wonders if he's able to seize Dastari's gun; is he contemplating murder? Upstairs, Jamie certainly is, searching around for a weapon with which to take down Shockeye, and thinking of 'a trick he had once practised for days, under the stern tutelage of wee Fulton McKay [!], the greatest knife-fighter in the whole of Scotland'; he imagines crippling Shockeye by slashing at his hamstrings, then cutting the Androgum 'to pieces... Already, he could almost feel Shockeye's blood gouting warmly over his hand and arm.'

Chased to the Olive Grove, the Sixth Doctor prepares cyanide from Oscar's killing jar... and takes the approaching Shockeye by surprise, netting his head and smothering his nose with cotton wool soaked in poison: "Your just deserts."

■ For a detailed discussion of this still hugely controversial scene, see *His Just Deserts* box out on page 80.

Chessene arrives in the Cellars to find Dastari lambasting himself for augmenting an Androgum – and shoots him dead. Jamie knocks the gun from her hand before she can kill the Doctor and Peri, too.

FURTHER INFO

DVD
COMPANY BBC Worldwide
YEAR 2003
CAT NO BBCDVD 1213
AVAILABILITY Out now

VHS
COMPANY BBC Video
YEAR 1993
CAT NO BBCV 5148
AVAILABILITY Deleted

NOVEL
COMPANY WH Allen & Co PLC/Target Books
YEAR 1985
BOOK NO 100
AUTHOR Robert Holmes
AVAILABILITY Out of print

Meat is off the menu for the Doctor and Peri.

Chessene climbs inside the Module, and tries to dematerialise it – but smoke billows from its interior, and she falls out dead, her features reverted to those of an Androgum. The Sixth Doctor arrives, and is astonished to see the Second Doctor produce a Stattenheim remote control, with which he summons his TARDIS. Bidding their goodbyes, he and Jamie board their TARDIS, which disappears.

■ This is the last we'll see of Patrick Troughton as the Second Doctor; on Saturday 28 March 1987, while attending an American *Doctor Who* convention, he died, suddenly, of a heart attack, aged just 67.

The Sixth Doctor and Peri set out to find their TARDIS – but not to set off on another fishing trip, the Doctor promises: "From now on it's a healthy vegetarian diet, for both of us."

■ Originally written as a continuation of the Cellars scene, this final sequence was mounted instead in the Hallway after Moffatt ran out of time on the last day of the second recording block.

■ It seems mildly inconsistent that the Second Doctor didn't also choose to renounce the pleasures of flesh - he was the one with the brains in white sauce *etc* sloshing around in his guts, after all! But then, since he clearly retained no memory of these events (or the Sixth would have known everything that had happened to the Second) - chances are he did, but simply forgot...

■ Bar swallowing a Marsh Minnow while the balance of his mind was affected in Part Seven of *The Trial of a Time Lord* (1986) - and that may well have been a libel cooked up in the Matrix, anyway - the Sixth Doctor will keep up with the nut-munching, as will the Seventh (Sylvester McCoy). But the Eighth Doctor (Paul McGann) is back on those gelatinous jelly babies during the *Doctor Who* TV Movie (1996) - a slippery slope that ends with the Ninth Doctor (Christopher Eccleston) thinking "Mm, steak looks nice" in *Boom Town* (2005). DWM

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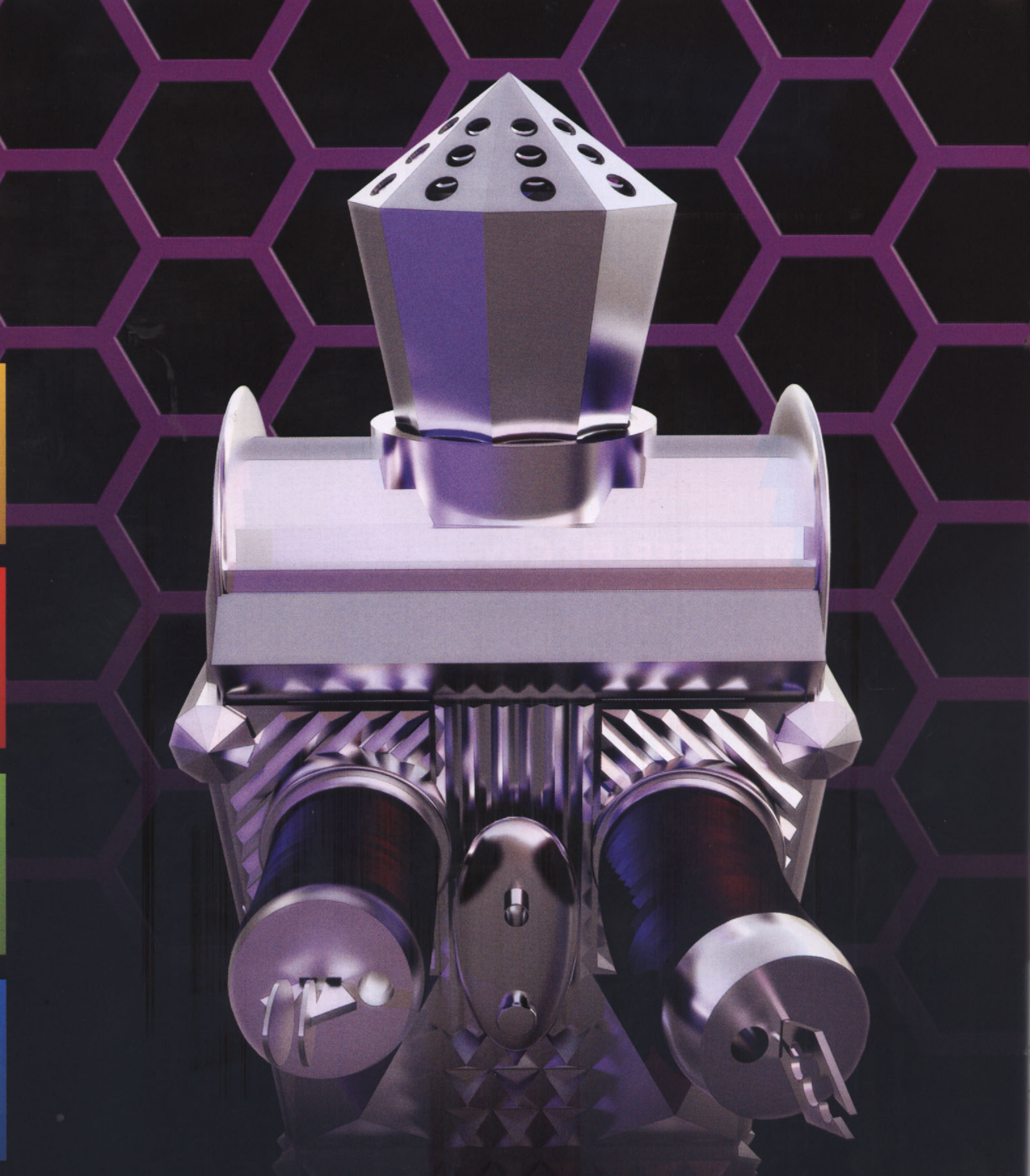

'There's a loveable quality to the Krotons' grumpy, clumsy villainy... they have their drawbacks, but that's true of even the very best of *Doctor Who*'s monsters.'

RICHARD ATKINSON reviews *The Krotons*

Illustration: Gavin Rymill

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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The Krotons

DVD BBC DVD

STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie), Wendy Padbury (Zoe)
WRITTEN BY Robert Holmes
DIRECTED BY David Maloney
FIRST BROADCAST 28 December 1968 – 18 January 1969
RRP £20.42

BBC
DOCTOR WHO
THE KROTONS
The PATRICK TROUGHTON Years 1966-69

Now, now: don't laugh. Yes, it's the Krotons – lurching into view in an ungainly fashion, their crystal heads whizzing around, their rubber skirts swishing, barking vectors and co-ordinates like some kind of intergalactic satnav. Understandably, some people find them funny. Given the explosion in *Doctor Who* fiction since the early 1990s – from books and comics to audio dramas – and the accompanying thirst for nostalgia, we've seen some fairly unlikely comebacks. But whenever the Krotons shuffle back onto the scene, they're never taken seriously. The 1997 novel *Alien Bodies* demonstrated that while the Daleks bursting in will add an extra thrill to any situation, if it turns out that there's a Kroton behind the door instead, it's more likely to elicit a chuckle. There are few monsters that are held in such low esteem. Even the Quarks, by virtue of being quirky drones, aren't considered to be quite as risible. The only thing more ludicrous than a Kroton comeback would be if the Pandorica had opened to reveal a Bandril sheepishly peering over a sack of grain.

There's something charming about this earnest piece of sci-fi being the source of such mirth, but it's a little odd. *The Krotons* is, after all, a story with a remarkable pedigree. A landmark, in fact, being the first story commissioned by prolific *Doctor Who* storyteller Terrance Dicks, and the first written by script-writing legend Robert Holmes.

It's a clash of civilisations. A thousand years ago, the unsophisticated Gonds were going about their business, when the Krotons crash-landed on their planet. The Gonds, as we discover, are quite a headstrong bunch and made a foolhardy attack on the Krotons, triggering a retaliation that rendered much of the nearby land uninhabitable. Once the local population was under control, the alien visitors started training them up... as they needed the mental energy of 'high brains' (that's sci-fi for clever people) in order to a) keep them in the land of the living, and b) power their spaceship in order to get them home.

PICK OF THE MONTH!

Where to start with this plan? The Krotons fear that if the Gonds get too smart, they might develop weapons against them, and so they limit what they teach them. Hence a thousand years rolling past with no-one getting their High Brain diploma. Anyone who shows the slightest bit of promise without meeting the Krotons' rigorous standards gets 'dispersed'. It's not really surprising that they're not getting anywhere.

Critics are a little hard on *The Krotons* which is unfair because it's an extraordinarily ambitious idea. A crystalline creature that can be animated by the power of thought; that can never die, just exhaust, return to its constituent chemicals, ready to be reanimated at a later date.

The Krotons aren't malevolent as such, it's just that their lifecycle in this situation is parasitical. They are amoral creatures, and are just doing what they need to do to get on the move again. But this is the Patrick Troughton era, so the Doctor poisons them, and helps the Gonds blow them up.

Perhaps because the look of the Krotons fell to costume co-ordinator Bobi Bartlett (rather than the BBC's design department) the organic, crystalline nature doesn't quite come across. Or maybe it was just asking too much. But who cares? They don't really look that bad if you ignore the skirt, and come at them from a flattering angle. Their sonorous South African dialect is pretty good as well. The first time their disembodied voice booms "THIS IS A WARNING!" it packs quite a punch. Maybe it's as silly as a Scouse Sontaran, or the Silence hissing their threats in a thick French accent, but the unusual vowel sounds suit these unusual aliens.

The Krotons' finest moment is in Episode Three, when they apprehend ►

"I'll try giving her one of my great jumping gobstoppers."

◄ Jamie. Young McCrimmon has ventured into the Dynatrope – the Krotons' spaceship-cum-death-trap – looking for the Doctor and Zoe, who have confirmed the Krotons' fears, being too clever by half and promptly legging it out the back door. This leaves Jamie to spar with his captors while the Doctor gets his insurrectionist plans together.

"He is of no value," frets the wobblier of the two Krotons when regarding the hapless Scot.

At this point Frazer Hines executes a well-rehearsed crestfallen expression; his character being used to this kind of treatment. Plucky old Jamie though! It's not long before he's challenging them on their policy of murdering their graduates. The Krotons swing to one side, doing their best to approximate a withering look, before delivering a droll, "It is procedure!" in their deadpan resonant tones.

At moments like this there's a loveable quality to their grumpy, clumsy villainy... and if that's not for you, then you can marvel at the Dynatrope itself. Designer Ray London conjures up an eerie world with some black drapes and a few well-placed props. Tanks bubble, weird machines come at you from the walls and ceiling, and the screens flash and strobe with funky graphics. And, in the absence of any incidental music, Brian Hodgson's special sound does a wonderful job, pinging, bleeping and burbling in the background. So, while the Krotons have their drawbacks – and that's true of even the very best of *Doctor Who's* monsters – they are, perhaps, not such a poor creation.

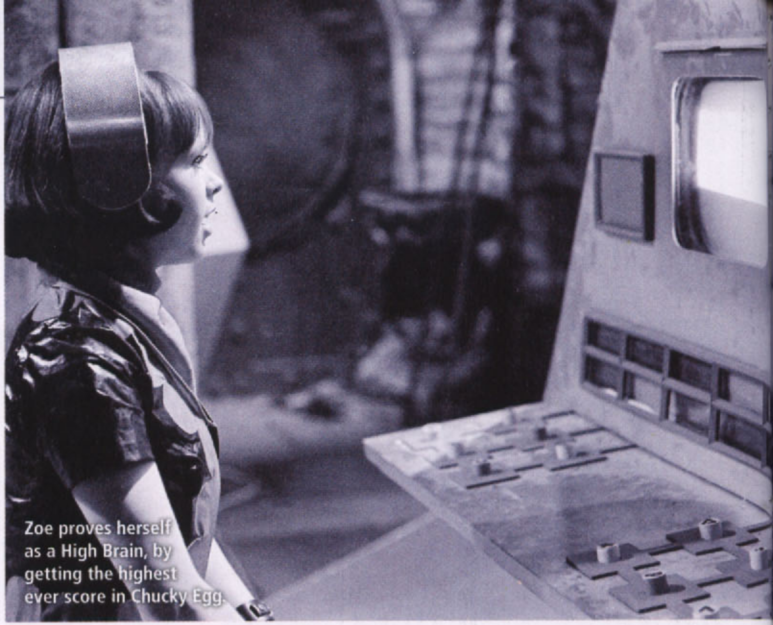
The problem here really lies with the Gonds. Subsequently, Robert Holmes hit his stride with all manner of believable characters, with a speciality in those involved in the murky world of business, but he has little success with this community of science-fiction stereotypes.

Given that they've been roundly oppressed by the Krotons, you'd be right in suspecting that the Gonds aren't up to much. Their leader, Selris, does at least talk the talk. He has a beautifully grand voice, and has obviously spent some time learning to pronounce "the Krotons!" in a manner that will provoke due reverence. But otherwise, he's so ineffectual that no-one really notices when he sacrifices himself to help save the day.

Philip Madoc's Eelek is slightly more interesting, clearly using circumstances for his own personal gain. He switches from his melodramatic assertion that "no-one defies the Krotons!" to wanting to pelt them with fireballs the second it become clear that a promotion is in the offing. He spends the final two episodes trying to seize power. Apparently, the council has agreed he should take over, but he still has a hard time, wandering from hut to hut trying to make this idea stick. Both Eelek and his sidekick Axus merely come across as playground bullies ordering everyone else about with very little idea of what they're doing. When they fail to interest Gond boffin Beta in their schemes, Axus resorts to childish insults. "What does the controller of science know of war?" he sneers, as if he was in any way an expert himself.

It's a poor show. Beta does perhaps show a little promise, but he has scant regard for continuity. The Doctor and Zoe leave him concocting the lethal brew that will finish off the Krotons, as they rush off desperate to stop Selris bringing the whole plot crashing down about their ears. Strangely, they're not surprised to see Beta nattering away with Selris when they find him a few moments later.

The Doctor takes a soothingly avuncular approach to the Gonds. With Eelek threatening to launch some kind of ill-advised attack, vapid Gond couple Thara and Vana have been instructed to run for the hills. "I'm glad to see you're going on holiday," says the Doctor glibly. It's almost as if he'd welcome the opportunity to sort this problem out on his own. What he needs here, is someone with a bit of backbone or charisma to play off. Someone like the intransigent Leader Clent from *The Ice Warriors* or the vainglorious Eric Kleig from *The Tomb of the Cybermen*. As it stands, there's very little doubt that whatever he's cooking up is going to succeed. When Eelek ditches his crusade against the Krotons and strikes up a truce with them, the Doctor could be forgiven for rolling his eyes and saying he wanted to be captured anyway.



Zoe proves herself as a High Brain, by getting the highest ever score in Chucky Egg.

'*The Krotons* showcases the Doctor's close relationship with space-brain super companion Zoe.'

Regardless of the material, Patrick Troughton still shines and, above all others, this story showcases the Doctor's sparkling relationship with space-brain super companion Zoe. She makes a terrible mistake when she inadvertently takes the Dynatrope entry exam. The Doctor is angry that she's put herself in jeopardy... but is soon teasing her gently about beating her score. "This isn't supposed to be a competition," she huffs. There's no finer example of Troughton's Doctor at his comedic best, than when he's all fingers and thumbs negotiating the Kroton's teaching machines.

These scenes are my very earliest memories of *Doctor Who*. I think, as a child, something resonated very strongly about there being dreadful consequences for showing off. I loved that the Doctor was fallible – chaotic and vulnerable – and yet he still won through against the odds. *The Krotons* may not be the best that Robert Holmes had to offer, but he gets the Doctor just right. And whatever else is wrong with a *Doctor Who* story, that will always make it watchable. And, in this instance, it turned me into a fan...

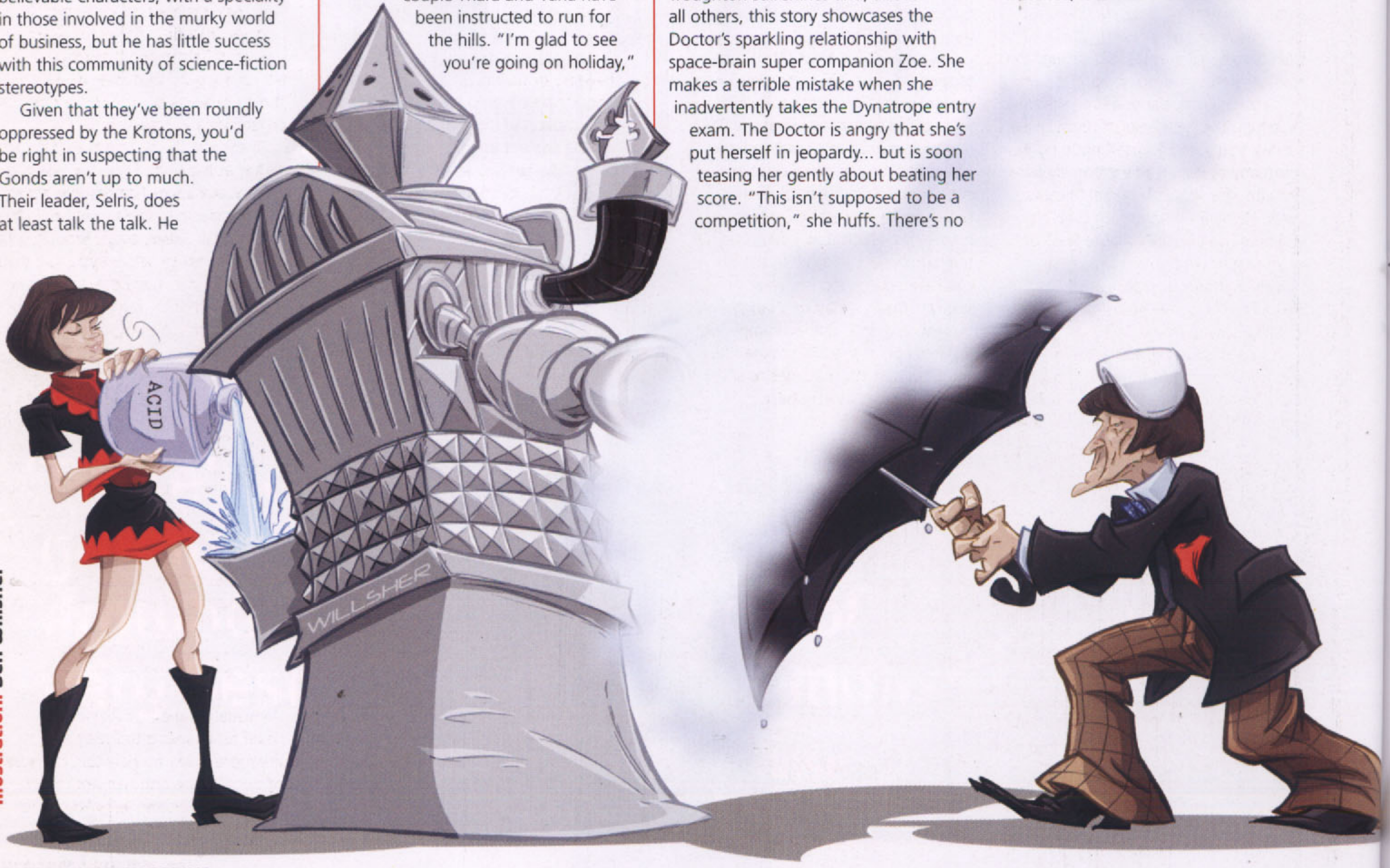


Illustration: Ben Willsher

DVD Extras

Of course, if you're a proper *Doctor Who* fan, you may have some misgivings about this particular release. (By 'proper fan' I mean the sort of person who is fond of all of *Doctor Who*, even the bits that, on the face of it, seem to be an embarrassment to all concerned.) Being overly familiar with this story – one of a very small number of complete Patrick Troughton stories to exist – you might find yourself thinking, "But I don't want to watch *The Krotons* again! I want to watch *The Underwater Menace* Episode 2!"

If that is you, well, you're in luck! The lead bonus feature on this disc, a documentary about the Troughton era called *Second Time Around*, is packed to the gills with clips from the recently unearthed episode. In fact, it's clips galore! This is exactly the sort of documentary I hankered after in the 1980s when the opportunity to see bits of old *Doctor Who* was rare, and the briefest glimpse of something you'd never seen before was a real treat. It's easy to forget that there are only six – SIX! – Troughton stories that we can sit down and watch in their entirety. And one of them is *The Dominators*. But this look back at one of the most-loved Doctors, story by story, could almost convince us that it's all still there, with the tiny fragments that exist representing stories like *The Macra Terror* and *Fury from the Deep*.

Interwoven with all this archive footage is the fascinating story of producers Innes Lloyd, Peter Bryant and Derrick Sherwin, and their story editors Gerry Davis, Victor Pemberton and Terrance Dicks. It was a turbulent time for the programme, and there's a poignant moment when Deborah Watling (Second Doctor companion Victoria) recounts how when she announced she was leaving, Troughton told her he wanted to go too.

It's all so compelling; it draws you in. Watching the fan perspective on these stories, you'll find yourself nodding in sympathy as Robert Shearman explains how he was almost brought to tears when he realised he couldn't watch the final five episodes of *The Web of Fear*, and booing at the screen – if you're anything like me – as Gary Russell levels (some admittedly quite mild) criticisms at *The Seeds of Death*.

It's an excellent production... it eventually comes back to *The Krotons*, with Terrance Dicks on hand to take his share of the credit in his usual genial manner... a devilish glint in his eye as he suggests that his absence on the production was the reason Robert Holmes second script, *The Space Pirates*, was a failure.

As usual though, the best behind-the-scenes facts can be found on the production information subtitles, with everything from the cheeky 'Frazer Hines liked working with Wendy Padbury' as the actor moves in for a bit of a cuddle, to details of how *The Krotons* started life as a William Hartnell story.

The disc also includes another instalment in *The Doctor's Strange Love* series – appropriate, perhaps, given how the Krotons are strangely loveable (is that what they're getting at with this title? I'm sure we'll get to the bottom of it eventually). Simon Guerrier and Joe Lidster are on hand to find nice things to say (with Sarah Jane's stuffed owl sitting in for Josie Long), and although they recognise that it's all a bit B-movie, they have rather more time for the Gonds than I do. So if you violently disagree with what I have to say on the matter, that's definitely worth checking out.

The commentary also offers a more positive spin on the Gonds, with Philip Madoc (Eelek), Gilbert Wynne (Thara) and Richard Ireson (Axus) on hand to reminisce about their work. Given his recent passing, Madoc's contribution is particularly welcome. He was a real pro, committed to his art, and quite the master of the rambling anecdote! Fortunately, **DWM**'s Toby Hadoke is able to keep things moving along, throwing in extraordinary pieces of trivia and keeping it accessible to all. They cram so much into this one, with some of the production team also on hand to discuss wigs, the Kroton's battery packs and, quite rightly, the enduring popularity of the *Doctor Who* theme tune.

All round it's a great set of extras, topped off by a 2003 interview with Frazer Hines. Given that this serial is 44 years old, it's amazing what the DVD team has managed to pull together. The supporting material does an outstanding job of complementing the episodes themselves, which have been restored to a standard that surpasses nearly all of the black-and-white stories. *The Krotons* may be a bit of a laugh, but this release is a fine example of just how good the DVD range has become, and still manages to show *Doctor Who* at its very best.

RICHARD ATKINSON

The TARDIS is 'dispersed'...

Dark Horizons

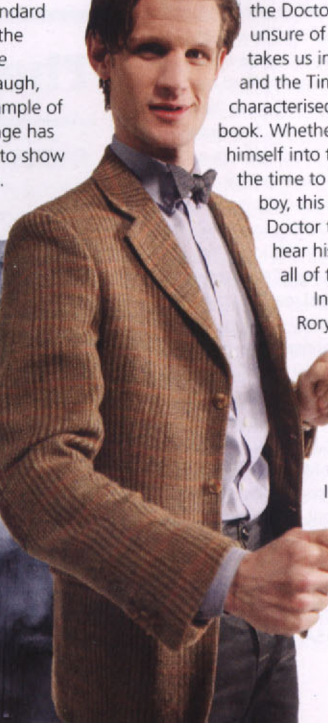
HARDBACK BBC Books
WRITTEN BY JT Colgan
FEATURING The Eleventh Doctor
RRP £15.99

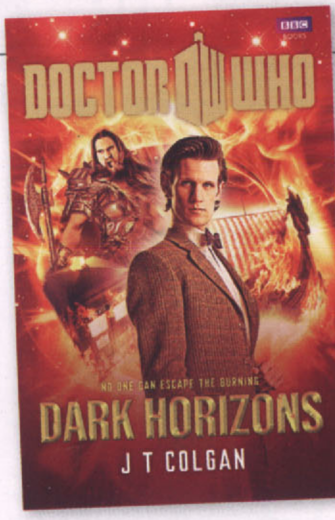
Over the last 49 years, the number of female *Doctor Who* writers has been vastly outnumbered by the number of males, so it's nice to occasionally welcome a new name. Jenny Colgan is a bestselling author of romantic comedies (or 'chick-lit', if you must) and under the pen-name of JT Colgan, she tackles her first *Doctor Who* book.

The Doctor is looking for someone to play chess with, and finds himself on the Island of Lewis in the twelfth century. Although these days the island is famous for its collection of chessmen, the Doctor's timing is a bit off and he arrives too early, before the pieces have been brought to the island. They are still in the possession of the Vikings, who are transporting their leader's daughter, Freydis, to an arranged marriage. However, when their longship is set alight by a mysterious fire which floats above the water, the Doctor must find a way to prove to the Islanders that he means them no harm. At the same time he must deal with the dangerous Arill who have become trapped on Earth...

Colgan is proud of her fan heritage, and cites prolific Target Books author Terrance Dicks as an influence on her writing. That much is clear from the enjoyably straightforward style of prose. Even though this is one of BBC Books' larger hardback novels, you'll have no trouble rattling through the pages. The adventure has a refreshingly uncomplicated plot, which allows room for the characters to breathe and for us to get inside their heads.

Without his usual companions by his side, the Doctor seems a little unsure of himself. Colgan takes us into his thoughts, and the Time Lord is expertly characterised throughout the book. Whether he's throwing himself into the sea, or taking the time to befriend a small boy, this is Matt Smith's Doctor to a tee. You can hear his voice speaking all of the Doctor's lines. Instead of Amy and Rory, filling the role of short-term companions are the princess Freydis and her beau, Henrik. In many ways they're rather similiar to the Ponds – perhaps a little too similiar. Freydis displays some of Amy's bossy demeanour, while Henrik seems to have a remarkable ability to come back from the dead. At certain times during the story, the similarity was such that I wondered if the novel had originally included the couple only to have them removed and replaced at a later stage – although the ending would need to be quite different if the Ponds were present.





'With the sea engulfed in flames, and vast underwater beings of light, Colgan ramps up the adventure...'

Colgan really makes the most of the format, untroubled by budgetary constraints. With the sea engulfed in flames, dramatic rescues, people bursting into fire, vast underwater beings of light and a dramatic trip to the bottom of the ocean, she enthusiastically ramps up the adventure and scale.

That's not to say that the characters suffer; at the end of the day, this is a story about a small community faced by a danger they can't even begin to understand. Brave, tragic Brogan, who does her best to help Freydis, is a great example of the many characters who are drawn quickly, but skilfully. Without giving too much away, Brogan is at the centre of one of the most genuinely shocking parts of the whole book.

The novel is certainly playful, and there are many amusing observations on the nature of the Doctor's life and the conventions of the TV show. There's even a cameo from a previous Doctor in a delightful scene which looks at the events of the story from a very different angle.

Colgan clearly understands the elements that make up good *Doctor Who*, and they're all there in what is an engaging, if undemanding read. The size of *Dark Horizons* suggests it's aimed at an older audience than the usual smaller hardbacks, but it never really seems to break free of the more kiddy-friendly fare of those books. I'd love another story from Colgan, and hope she's allowed to really let rip. **MICHAEL CREGAN**

The Nu-Humans

BBC
DOCTOR WHO
THE NU-HUMANS
READ BY RAQUEL CASSIDY

AUDIO READING AudioGO

WRITTEN BY Cavan Scott and Mark Wright
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Raquel Cassidy
RRP £10.20 (CD)

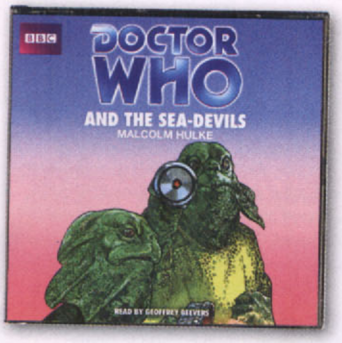
Planet CRHX-756J – or as its second generation Earth colonists have taken to calling it, Hope Eternal – is a planet rich in precious minerals. The established mining colony, however, is not populated by what you would call easily recognisable Earth types but by Nu-Humans – colonists who have modified their bodies to suit their new environment, the planet's heavy gravity causing them to adopt a stocky build and scaly purple skin, extraordinarily long forearms and the need to walk on all fours.

Cavan Scott and Mark Wright's story starts out in a traditional manner. The Doctor, Amy and Rory arrive outside the perimeter of the mining colony to discover the dead body of a Nu-Human, and when the Doctor's party is observed, they are immediately arrested and put on trial for murder.

The story has fun juxtaposing the Nu-Humans' unusual look with their desire to steadfastly cling onto some very Earthly names. Reader Raquel Cassidy, in the latest of several recent contributions to the world of *Doctor Who* audio, nails Matt Smith's performance in some amusing exchanges on the subject. 'Trevors' are rare in *Doctor Who*, let alone *purple* Trevors who bounce around like gorillas, but as the dark secret at the heart of the mining colony is slowly revealed – with some effective body horror – the comic effect of such names starts to tear away at the drama.

The Nu-Humans themselves – colonists who, rather than change a planet to suit themselves, change themselves to suit the planet, is a nice twist, but in truth there seems to be little reason for it. Perhaps the Nu-Humans just like the purple, long-armed look. **VANESSA BISHOP**

Doctor Who and the Sea-Devils



TALKING BOOK AudioGO

WRITTEN BY Malcolm Hulke
FEATURING The Third Doctor and Jo
READ BY Geoffrey Beevers
RRP £13.25

Malcolm Hulke's novelisation of *The Sea-Devils* was published in 1974, just two years after the story's run on television, and with a hard-to-resist Chris Achilleos cover of the Third Doctor, Jo, Sea Devils and submarine caught in a plume of eye-catching orange. AudioGO's decision to use the unimaginative John Geary reprint cover from 1979 cuts the appeal of this release by half. It's disappointing, too, that Alan Willow's illustrations are not reproduced in the CD's booklet.

Hulke's novelisation itself, on the other hand, is one of the Target range's early triumphs. The story – a clear sequel to Hulke's own *Doctor Who and the Silurians* – sees reawakened prehistoric Silurian cousins the Sea Devils restart their plan to take back the Earth, this time with the help of Time Lord renegade the Master, now apparently in solitary confinement and serving time for his crimes. Free from the need for padding and tacked on cliffhangers, Hulke chooses to focus on new detail and character. The Master's incarceration proves a rich seam as Hulke offers information about his trial at a special Court of Justice and of the Doctor's own appearance in court pleading for the Master's life to be spared. The Master's trial is no 'behind closed doors' affair either, but a global sensation, and the British people at least are shown to be resentful at how much the Master's specially converted Château prison is costing in taxes.

The Sea Devils is a gift to audio. Geoffrey Beevers, one of the range's most vocally talented readers, channels Jon Pertwee's whispery voice in a way that can sometimes be quite alarming, while special effects maestro Simon Power splashes watery sounds around and fills the air with squawking seagulls. Musically, Power has little to feel intimidated by Malcolm Clarke's famously horrid experimental synth score for the original, but one can't help feeling, when a Sea Devil appears and the music briefly erupts into an ear-wincing electronic scream, that a back-handed compliment has just been paid. **VANESSA BISHOP**

The Oseidon Adventure

DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
THE OSEIDON ADVENTURE
BY ALAN BARNES
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Alan Barnes
STARRING Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
ALSO STARRING Geoffrey Beevers (the Master), Michael Cochrane (Colonel Spindleton), Dan Starkey (Marshal Grimnal/Captain Clarke)
RRP £10.99 (CD), £8.99 (download)

The second half of the finale to Big Finish's first season of Fourth Doctor audios picks up directly where *Trail of the White Worm* left off. The Master's alien allies are arriving through a wormhole to conquer the Earth. To the Doctor and Leela's horror, their enemies turn out to be the Kraals, a race of vicious rhino-pigs that once created a lovely English village on their own planet. But there is more to the invasion than meets the eye, for the Kraals are master android makers, and before the day is out more than one character will turn out to be something other than they first appear.

The Oseidon Adventure draws on the iconography of 1975's *The Android Invasion* for what is a bizarrely bathetic climax to this season of adventures. Alan Barnes plays it for laughs, with the Kraals portrayed as ineffectual (with names like Tyngworg), the Master getting a slap from Leela when he attempts to hypnotise her, and mad

The Jupiter Conjunction

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Mark Strickson (Turlough)
ALSO STARRING Rebecca Front (Patricia Walton), John Cummins (Anton Falcao), Ellie Burrow (Chica St Jude)
RRP £14.99 (CD), £12.99 (download)

When the TARDIS arrives on comet 8/Q Panenka to find it has been converted into a form of cheap mass transit between Jupiter and the Earth, Tegan and a newly-rejuvenated Nyssa think it's the perfect opportunity to do a spot of light shopping. But while they're exchanging fashion tips, the Doctor and Turlough have wandered off and got into a spot of bother. Accused of shoplifting, the Doctor's on trial and Turlough's turned traitor to save his own skin. So, while the chaps try to sort that out, the ladies throw their lot in with a young woman whose boyfriend has disappeared in the mysterious unstable zone. Soon, all four discover that there's more on 8/Q than shopping and show trials. Something is stirring in the unstable zone, and it can only mean disaster for the peoples of the Solar System.

The Jupiter Conjunction has a real retro feel – which is an emerging theme in this trilogy of Fifth Doctor plays. Whereas last month's *The Emerald Tiger* went for an Edgar Rice Burroughs milieu, this riffs on the kind of pulp space adventures that inspired swathes of the Jon Pertwee era. So, we have disaffected colonists pushing back against a decrepit imperial Earth, allying themselves with an alien race to further both their aims. The aliens here

The Butcher of Brisbane

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough) and Sarah Sutton (Nyssa)
ALSO STARRING Angus Wright (Magnus Greel), Rupert Frazer (Dr Sa Yy Findecker)
RRP £14.99 (CD), £12.99 (download)

DOCTOR WHO
PETER DAVISON IN
THE BUTCHER OF BRISBANE
BY MARC PLATT
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

The Talons of Weng-Chiang is one of the greatest *Doctor Who* stories of all time. Part of the reason for that greatness is Robert Holmes' mastery of small, telling details: a whole fifty-first-century backstory for Weng-Chiang is created purely through deftly-written dialogue, without ever needing to resort to (expensive) flashbacks or lengthy exposition. So it's a brave writer who's prepared to put himself up for comparison with Holmes, and pull back the curtain on his fifty-first century. But Marc Platt has never been shy – this is the man who wrote the 'Genesis of the Cybermen' audio, *Spare Parts* and the 'Genesis of the Doctor' book, *Lungbarrow*.

Interestingly, Magnus Greel – the monster who became Weng-Chiang – doesn't take centre stage for most of the play. Platt has him as an ominous

Colonel Spindleton going completely round the bend as he rages at the devastation a motorway bypass has wrought on the village of Devesham. Without spoiling it, the climax does feel like something that wouldn't be out of place in a *Monty Python* film, having fun with the idea of androids who don't know they're androids.

After beginning the season with a more sombre Fourth Doctor, *The Oseidon Adventure* ends with him in a much breezier, blithe disposition – the Doctor of *Dimensions in Time* rather than *Horror of Fang Rock*. There's a sense that this series bridges the gap between the darkness of the 1976-77 series and the more comic 1978-79 episodes – which would be fair enough, had the 1977-78 season not managed that transition perfectly well itself.

Apart from the obvious pleasure of Tom Baker, it's been especially wonderful to hear the incomparable Louise Jameson playing a younger, more carefree Leela rather than the character aged by Gallifreyan political intrigue she's previously played for Big Finish. Here, she brilliantly sells us the idea of Leela on horseback, battling the Kraals and hatching her own audacious plan to rescue the Doctor from beyond the wormhole.

The guest cast are brilliant. After being undermined in the first half (for good reason, it turns out), we finally see the real mettle of Geoffrey Beevers' Master in the final episode, as raspingly evil as ever. Michael Cochrane could have given us a Colonel Spindleton type with his eyes closed – but goes the extra mile to make him really bonkers. And Dan Starkey channels Roy Skelton to give us Kraal Marshal Grimnal.

In itself, *The Oseidon Adventure* is entertaining, but feels slightly misjudged as the climax to Big Finish's first series of Fourth Doctor plays.
MATT MICHAEL

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON in
THE JUPITER CONJUNCTION
by EDDIE ROBSON
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

are rather interesting and off-the-wall, owing something to the wild flights of fancy of golden age science-fiction authors and certainly not creatures who are really 'just like us' under the funny ears and scales. But it's not a backward looking play: writer Eddie Robson marries this with contemporary concerns around the freedom of individuals when national security is at stake, and the need to make public examples of criminals.

As fits this kind of political thriller, the characterisation is complex, with various characters not turning out to be as they first appear. This even extends to Turlough, whose betrayal of the Doctor could be him showing his true colours, or just another deception. Either way, Robson gets Turlough's impetuous and slightly shifty persona down to a tee. Peter Davison and Mark Strickson have always worked well as a pairing, and it's pleasing to hear them have another wild adventure here. They're the standouts in a strong cast whose only drawback is the female actors sounding too similar, making the double-crossing and action-packed final episode rather confusing to follow at points. Perhaps you need a few more 'Dr Solow accents' on audio.

Although the earlier episodes indulge in a few longueurs during the world-building and one suspects the author could have done this on a single disc, *The Jupiter Conjunction* is another solid entry. **MATT MICHAEL**

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presence, the spider in the middle of a web of intrigues in Peking, manipulating the ambassador of the Icelandic Alliance, dishing out Star Chamber justice, and fearful of the Time Agents he has come to believe are watching his every move. But though he's not centre stage, Greel is the most important character – all the others react to his influence and power.

That includes Nyssa – who becomes Greel's fiancée and trusted confidante – and the Fifth Doctor, who behaves in a rather more manipulative manner than usual, as he tries to prevent bloodshed. Most interestingly, it includes Platt's own creation, the vile Findecker, experimenting with zygma beams and – like a Weeping Angel – sending dissidents back in time to die. Without showing us Weng-Chiang, Platt creates a character every bit as cruel and vicious: a living warning of Greel's own future.

The Butcher of Brisbane jumps between time zones, and its locations are hard to follow. However, the world Platt creates is compelling and – a cameo by a familiar homunculus aside – he eschews easy fan-pleasing continuity for something richer, more complex and ultimately worthy of Robert Holmes' mordant imagination.
MATT MICHAEL

'Platt has Greel as an ominous presence, the spider in the middle of a web of intrigues...'

The Rings of Ikiria

AUDIO READING Big Finish

WRITTEN BY Richard Dinnick
PERFORMED BY Richard Franklin and Felicity Duncan
FEATURING The Third Doctor, the Brigadier and Mike Yates
RRP £8.99 (CD), £7.99 (download)

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
RICHARD FRANKLIN performs
THE RINGS OF IKIRIA
by RICHARD DINNICK
with FELICITY DUNCAN
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

The appearance of crop circles on the Channel Island of Sark doesn't at first seem like the most promising job for UNIT. But they're only the harbinger of another spearhead from space. This time, though, the invader is as beautiful as she is deadly, and it will take a special type of man to resist her feminine wiles and save the Earth. This audio hinges on the question: could new UNIT Captain Mike Yates be that man?

Richard Franklin gives a spirited reading of Richard Dinnick's script, with an affectionately cheeky parody of the lisping Third Doctor, the upright Brig and working class Benton. But rightly, the central character here is Mike: recently attached to UNIT, desperate to find his place in the scheme of things. Dinnick hints at an unhappy, rootless childhood for Mike. Public school followed by a dutiful, but uninspired army career. It's only when he joins UNIT that Mike finds the safety and security he has always craved – somewhere that feels like home.

The play is about the need to find a home, and its key moment comes when Mike is threatened with removal from UNIT, being sent back to the regular army. Picking up on his need to belong to a cause, Dinnick has the crisis bring out the best in Mike, letting him see through the alien's mind control to help free his friends. But the implication is clear that although on this occasion it's worked out well for Mike, the underlying need to belong, and to disobey orders when necessary in pursuit of that need, is ultimately going to lead him into the arms of Operation Golden Age.

On TV, Mike had one of the more interesting (if rather sudden) character developments of a *Doctor Who* regular. With the TV Pertwee era very much a thing of the past, *The Companion Chronicles* are a precious opportunity to give the actors space to explore aspects of their characters only touched on during their original run. *The Rings of Ikiria* is a great example of how to do this well. **MATT MICHAEL**

Torchwood: Mr Invincible

AUDIO READING AudioGO

WRITTEN BY Mark Morris
READ BY Tom Price
FEATURING Captain Jack, Gwen and Andy
RRP £10.20 (CD)

AN ORIGINAL AUDIO ADVENTURE
TORCHWOOD
MR INVINCIBLE
BBC
WRITTEN BY MARK MORRIS

When garage forecourt attendant Ross Chapman survives a point-blank shooting at work, his sudden, newly found ability to remain unharmed by any injury leads him to make a gaudy superhero costume and set himself up as Cardiff crime-busting vigilante Mr Invincible. This isn't the only strange thing happening in Cardiff. Invisible 'Time whirlpools' are appearing over the city, causing some people to die and decompose in seconds, while others are reverted to childhood.

Mr Invincible carries straight on from previous story *Red Skies* – Jack's back and, still haunted by a premonition of Gwen's murder at the hands of a gunman, bursts into Cardiff police station. Once it's established that she is well, however, and leading a life of bland domesticity somewhere in Swansea, the issue is somewhat abruptly dropped to pursue the story of Mr Invincible, and from where he's obtained his special powers.

Mark Morris' story is the least adventurous entry of this post-*Miracle Day* series. While it's nice to see Torchwood back in its original home of Cardiff, following the Washington, London and alien world settings of the previous discs it does feel a bit parochial. Jack, teamed with series semi-regular Sergeant Andy Davidson, spends time interviewing people and becoming more Detective Inspector rather than action hero. Sergeant Andy actor Tom Price returns as reader after his engaging solo run in *Torchwood: Fallout*. This time, however, Jack's the main man and Price's decision to go light on the John Barrowman impression leads to weaken Jack's input even further.

Mr Invincible is low key, and perhaps even designed as a deliberate pause between bigger events. As the story winds to its end, Jack receives another vision of Gwen's death, this time with more detail but as yet still unresolved...
VANESSA BISHOP

The Greatest Show in the Galaxy

DVD BBC

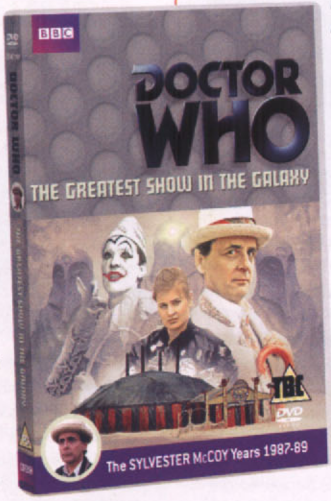
STARRING Sylvester McCoy (the Seventh Doctor) and Sophie Aldred (Ace)
WRITTEN BY Stephen Wyatt
DIRECTED BY Alan Wareing
FIRST BROADCAST 14 December 1988 – 4 January 1989
RRP £20.42

RELEASED 30 JULY

This month's release finally completes the Seventh Doctor's era on DVD.

"When I was seven years old, Sylvester McCoy was *my* Doctor," reveals documentary producer Chris Chapman. "At school, we acted out scenes from *Remembrance of the Daleks* in the playground, we thought that catapults could take down alien beings and we genuinely believed that the Kandy Man was a proper wicked bad guy. It's been a continued source of pain to me that in my 30-odd *Doctor Who* documentaries, I've never had the chance to make a film about the Seventh Doctor's adventures..."

Until now! And it's quite a tale Chapman gets to tell – this story came perilously close to cancellation in the middle of its production. "Making-ofs are always far more fun to make when productions go off the rails," Chapman believes. "I knew that *Greatest Show* had faced cancellation due to an asbestos scare at the BBC's Television Centre, but I hadn't realised quite how close to destruction it had come. There was a terrific story to tell, one of a production that had been going swimmingly on location, suddenly facing cancellation, and having to hurriedly stage its studio scenes under a big top in a car park. *Greatest Show* was lucky to have a cast and crew who simply would not let it die – producer John Nathan-Turner stopped history from repeating itself, preventing another *Shada*-esque catastrophe. We were spoilt for choice in terms of interviewees – so many of the cast and crew remain proud of their role in this story – but ultimately we opted to chat to director Alan Wareing, designer David Laskey, script editor Andrew Cartmel, visual effects assistant Mike Tucker and actors Sophie Aldred (Ace) and Ian Reddington (Chief Clown), alongside an archive interview with John Nathan-Turner himself."



Elsewhere on the disc are some rare pieces of music, provided by this story's composer Mark Ayres. The first of these sequences are the demonstration compositions written to the script from preceding adventure *Remembrance of the Daleks*. "These are very early pieces," Mark admits, "but they got me the job on *Doctor Who*, so to that extent I am proud of them. Certainly, the work I did for the actual show, is rather better – I hope!"

The Chief Clown – baddies don't come any creepier than this!

Ayres is also one of the minds behind *The Psychic Circus*, a song devised during the story's production, and featuring guest stars Christopher Guard and Jessica Martin on vocals. "We came up with the idea whilst chatting between takes on the set in the Elstree car park!" Ayres reveals. "We recorded the original version on 8-track in my flat. We tried to sell it, but got nowhere! A few months ago, I dug out the 8-track recording and all the MIDI files, then we added additional guitars and backing vocals. It's a new mix, but I've tried to keep it fairly '80s'! It's just a bit of fun, but also a bit of our shared history. The video is all-new, cut by Gareth Randall, but deliberately using Quantel-style effects that would have been around at the time."

"The whole process of working on this DVD reminded me just what a fantastic story *Greatest Show* is," Chapman concludes. "Mad, scary, clever and brilliantly staged, with a particularly terrifying performance from Ian Reddington as the Chief Clown."
DAVID DARLINGTON

BUY IT BECAUSE: It's an excellent example of a good story made even better by facing up to production adversity, making for a fitting final Seventh Doctor DVD release.

WHAT'S IT ABOUT?

The Doctor decides to take Ace to the Psychic Circus. There they find performers who live in fear of the sinister Chief Clown – and some very peculiar visitors to the Circus...

EXTRA FEATURES

- Commentary with actors Sophie Aldred (Ace), Jessica Martin (Mags) and Christopher Guard (Bellboy), writer Stephen Wyatt, script editor Andrew Cartmel and composer Mark Ayres, moderated by Toby Hadoke
- *The Show Must Go On* – the making of *The Greatest Show in the Galaxy*
- Deleted scenes and outtakes.
- Unused model effects shots
- *The Psychic Circus* – music video of a song written by Christopher Guard
- *Remembrance of the Daleks* scenes scored by Mark Ayres
- *Tomorrow's Times: The Seventh Doctor*, presented by Anneke Wills
- *Doctor Who* sketch from *Victoria Wood As Seen on TV*
- Photo Gallery
- Isolated music score
- PDF *Radio Times* listings
- Programme subtitles and subtitle production notes
- Coming Soon: *Planet of Giants*

Ian Reddington in *The Show Must Go On.*

Deleted and extended scenes.

Tomorrow's Times.

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

JULY

MONDAY 30

DVD

- ***The Greatest Show in the Galaxy*** by Stephen Wyatt [Seventh Doctor and Ace] BBC DVD £20.42 See above

TUESDAY 31

CD - AUDIO DRAMA

- ***Protect and Survive*** by Jonathan Morris [Seventh Doctor and Ace] Big Finish £14.99
- ***The First Sontarans*** by Andrew Smith [Sixth Doctor and Peri] Big Finish £14.99 See page 92
- ***Counter-Measures: Series One*** by Paul Finch, Matt Fitton, Ian Potter, Justin Richards [Group Captain Gilmore, Dr Rachel Jensen, Allison] Big Finish £35.00

CD - AUDIO READING

- ***The Companion Chronicles: The Time Museum*** by James Goss [First Doctor and Ian] Big Finish £8.99 See page 94

AUGUST

THURSDAY 2

CD - TALKING BOOK

- ***The Aztecs*** by John Lucarotti [First Doctor, Ian, Barbara and Susan] AudioGO £13.25 See page 94

CD - SOUNDTRACKS

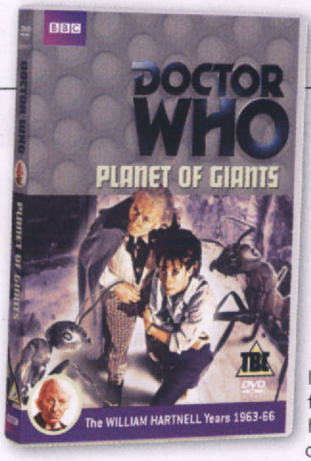
- ***The Lost TV Episodes – Collection 5*** box set containing *The Enemy of the World* by David Whitaker [Second Doctor, Jamie and Victoria], *The Web of Fear* by Mervyn Haismàn and Henry Lincoln [Second Doctor, Jamie and Victoria], *Fury from the Deep* by Victor Pemberton [Second Doctor, Jamie and Victoria], *The*

Planet of Giants

Episode reconstruction.

CAROLE ANN FORD
Susan Foreman
WILLIAM RUSSELL
Ian Chesterton

Doctor Who producer Verity Lambert.



DVD BBC

STARRING William Hartnell (the First Doctor), William Russell (Ian), Jacqueline Hill (Barbara) and Carole Ann Ford (Susan)
WRITTEN BY Louis Marks
DIRECTED BY Mervyn Pinfield, Douglas Camfield
FIRST BROADCAST 31 October – 14 November 1964
RRP £20.42

RELEASED 20 AUGUST

In the autumn of 1964, *Planet of Giants*, a three-part adventure for William Hartnell's First Doctor, was shown on BBC1. The audience saw an inventive story in which the Doctor, Ian, Barbara and Susan were shrunk down to a fraction of normal size on contemporary Earth. However, that audience was blissfully unaware of an unprecedented blip in production behind the scenes. *Four* episodes of *Planet of Giants* were recorded, but only three were broadcast; now, the story's DVD release attempts to restore *Doctor Who*'s first 'missing' episodes.

"There's a memo from [BBC Head of Serials] Donald Wilson which says it doesn't sustain its running time," explains DVD producer Ed Stradling about the fate of the mysterious 'fourth episode', *The Urge to Live*. "Ian Levine, who has overseen the reconstruction, also remembers [producer] Verity Lambert talking about the dead cat sequence, which would upset children, so was cut. This fits with the edits that were made. But the only reason we could be sure was the Wilson memo."

The upshot was that in 1964, the third and fourth episodes – *Crisis* and *The Urge to Live* – were truncated into one faster-moving, feline-free instalment, which gave Stradling his cue when approaching the main extra for the DVD release. "A 'making of' was out of the question, because only Carole Ann Ford [Susan], William Russell [Ian] and [designer] Ray Cusick are still alive – and Carole and William remember very little. So I was on the lookout for other ideas. The most popular alternative was recreating the 'original' third and fourth episodes. Initially I ruled it out because I didn't think we could do it well enough."

That changed when record producer Ian Levine entered the story. "Ian has recently been doing a lot of private *Doctor Who* reconstruction projects, and kept badgering me to let him have a go at *Planet of Giants*. Most importantly he told me he could work to the budget. He was like a dog with a bone, and he continued in that vein throughout the process."

New audio of the excised material was recorded, with actors standing in for artists who have since passed away. Returning to the roles they first played nearly 50 years ago were Carole Ann Ford and William Russell as Susan and Ian. "I think they enjoyed it," says Stradling, "they've long since gotten used to doing things like this which would have seemed unbelievable back in the 60s. They were very helpful to both John [Guilor, playing the Doctor] and Katherine [Hadoke, standing in for Jacqueline Hill as Barbara]."

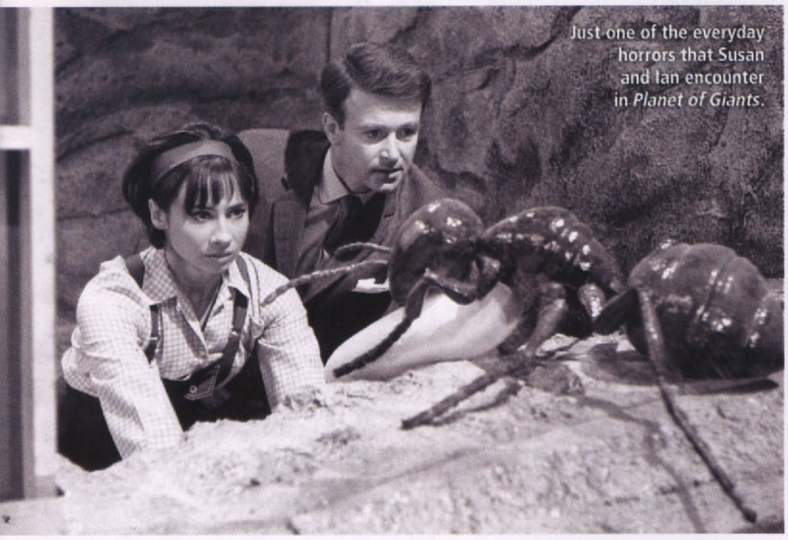
With audio recorded, Levine proceeded with the tricky process of assembling the audio with existing footage from the episodes as transmitted. "It was really tough to do," observes Stradling. "A lot of the live action stuff looks like a foreign language film where the audio has been dubbed on. It takes a bit of getting used to, but it works."

One missing element that had to be recreated from scratch with CGI was the controversial dead cat sequence, something Stradling had reservations about. "I'd been dismayed by some of the CGI used on previous DVDs. I've always taken the view that if you can't afford to do it properly you shouldn't do it at all. But in the absence of any alternative I had to go for it. Stuart Palmer did the CGI and fortunately he's a very talented and dedicated guy who achieved far more than we could have expected on his budget."

With the DVD range restoring another fragment of *Doctor Who* history, Stradling is pleased with the finished results. "I'm hoping the fans will now have a very good flavour of the original four-part version of the serial. Ian and his team did a great job on a shoestring budget." **MARK WRIGHT**

BUY IT BECAUSE: It's the chance to see 'lost' William Hartnell episodes!

> **"Carole Ann Ford and William Russell were both very helpful to the reconstruction actors..."**


Just one of the everyday horrors that Susan and Ian encounter in *Planet of Giants*.

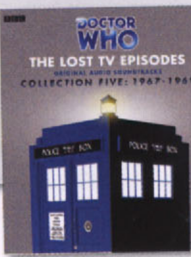
WHAT'S IT ABOUT?

The doors to the TARDIS open during landing, causing a dimensional dilemma for the time travellers as they find themselves shrunk to the size of ants. The suburban world outside is now terrifying and alien – but even greater dangers await the Doctor and his companions…

EXTRA FEATURES

- Commentary with vision mixer Clive Doig, special sounds creator Brian Hodgson, make-up supervisor Sonia Markham and floor assistant David Tilley
- Reconstruction of the original version of episode three, *Crisis*, and episode four, *The Urge to Live*
- *Rediscovering The Urge to Live* – The making of the reconstruction
- *Suddenly Susan* – archive interview with Carole Ann Ford
- *The Lambert Tapes: The Doctor* – archive interview with Verity Lambert
- Optional Arabic soundtrack
- PDF *Radio Times* listings and prop design plans
- Production notes
- Photo Gallery
- Coming Soon

Wheel in Space by David Whitaker [Second Doctor, Jamie and Zoe], *The Invasion* by Derrick Sherwin [Second Doctor, Jamie and Zoe], *The Space Pirates* by Robert Holmes [Second Doctor, Jamie and Zoe] AudioGO £66.67



THURSDAY 9

MAGAZINE

■ **DWM Special: The Sarah Jane Companion – Volume Three**
Panini £4.99

THURSDAY 16

BOOK - HARDBACK

■ ***The Wheel of Ice***
by Stephen Baxter
[Second Doctor, Jamie and Zoe]
BBC Books £16.99
See page 92

BBC
DOCTOR WHO
THE WHEEL OF
ICE
STEPHEN
BAXTER
READ BY DAVID TROUGHTON

CD - TALKING BOOK

■ ***The Wheel of Ice*** by Stephen Baxter [Read by David Troughton]
AudioGO £TBC

MONDAY 20

DVD

■ ***Planet of Giants*** by Louis Marks [First Doctor, Ian, Barbara and Susan] BBC DVD £20.42
See above

THURSDAY 23

MAGAZINE

■ DWM 451 Panini £4.50

FRIDAY 31

CD - AUDIO DRAMA

■ ***Black and White*** by Matt Fitton [Seventh Doctor and Ace]
Big Finish £14.99 See page 93

CD - AUDIO READING

■ ***The Companion Chronicles: The Uncertainty Principle***
by Simon Guerrier [Second Doctor, Jamie, Zoe] Big Finish £8.99
See page 94

CD - AUDIO DRAMA

■ ***The Lost Stories: The Masters of Luxor***
by Anthony Coburn [First Doctor, Susan, Ian, Barbara]
Big Finish £16.99 See page 92

COMING SOON...

The Wheel of Ice

BOOK BBC Books

WRITTEN BY Stephen Baxter
FEATURING The Second Doctor, Jamie and Zoe
RRP £16.99

RELEASED 16 AUGUST

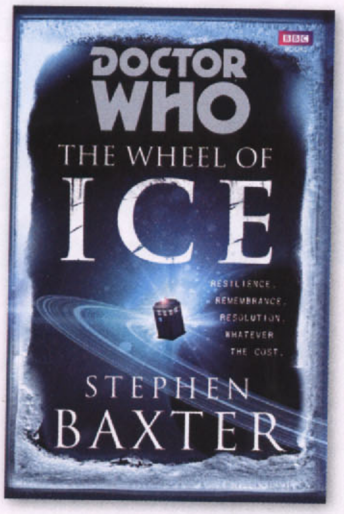
WHAT'S IT ABOUT?

The Doctor, Jamie and Zoe arrive on the Wheel, a colony orbiting Saturn, and they soon find themselves caught in a mystery that goes right back to the creation of the solar system.

The Wheel of Ice marks a further intriguing development in the *Doctor Who* novels range; not only does it showcase the work of another serious author of science-fiction in Stephen Baxter, but it's also the first original novel featuring one of the first eight Doctors, to be published since the 2005 resurrection of the TV show.

"The BBC approached me," Baxter reveals, "and when I got the green light to write about the Second Doctor with Jamie and Zoe, my all-time favourite team-up – I was about eight when Troughton débuted on TV – I was hooked! I wanted to do a space story, like *The Wheel in Space* – a fond memory. To research I immersed myself in Troughton. As you know, a lot of the TV material from that era has been wiped, but I dug out the novelisations and various reference books..."

Did Stephen ever try writing for these characters before, perhaps during his own development as a young writer? "I never wrote any 'fan fiction'," says the writer. "I remember reading *Star Trek* episode write-ups by a great sci-fi author called James Blish, and in the foreword to one of those, he spoke of readers approaching him with *Trek* stories – and he advised them to come up with their own characters and universes. I took that advice to heart! There are interesting technical challenges in writing *Doctor Who*. You have to find a plausible way of blending the TARDIS crew into whatever situation you're writing about, you have to give all the crew active roles; I enjoyed giving Jamie and Zoe adventures I thought suited their characters. And



I avoided using the Doctor himself as a viewpoint character."

The Wheel of Ice will be issued simultaneously as an unabridged audiobook, read by David Troughton, real-life son of the Second Doctor, Patrick Troughton. "David is a very strong reader," asserts AudioGO commissioning editor Michael Stevens, "and he's building up a lovely catalogue of Second Doctor readings."

In *Doctor Who*, the 'science' half of the 'science-fiction' classification isn't always of the most rigorous kind; Baxter is famed for creating what is often termed 'hard' science-fiction. "To me, there's a whole spectrum of 'hardness' about any sci-fi," the writer reckons. "What matters is the story. Look at Ray Bradbury's *The Martian Chronicles* – a poetic evocation of a dying Mars of canals and crystal towers, which was 'out of date' in terms of the science even when he wrote it. But the poetry of it, the romance of the dying world, was perfect. I bet that book did more to inspire would-be scientists of Mars than any other, 'hard' or not! I would say my own work is at the 'harder' end of the scale usually – I tend to prefer the more sci-fi-like *Doctor Who* serials, in the present and the past, than the more 'fairytale' fare."

Will this be Baxter's one, solitary dip into *Doctor Who*? Or does his imagination contain more ideas which might fit the format? "Oh, I think I'd enjoy doing more," the writer insists. "Especially with this particular TARDIS team!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's a unique take on *Doctor Who* from one of sci-fi's most respected contributors...

The First Sontarans

AUDIO DRAMA Big Finish

WRITTEN BY Andrew Smith
STARRING Colin Baker (the Sixth Doctor) and Nicola Bryant (Peri)
ALSO STARRING Dan Starkey (Jaka), Anthony Howell (Jacob), Lizzie Roper (Jane Ross), John Banks (Lork)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 JULY

DOCTOR WHO
THE LOST STORIES
FOUND AT LAST...
COLIN BAKER & NICOLA BRYANT in
THE FIRST SONTARANS
BY ANDREW SMITH
FEATURING ANTHONY HOWELL & DAN STARKEY
BIG
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

Investigating a lunar signal, the Doctor and Peri are drawn to Earth in 1872 where they find the Sontarans have arrived before them. Battle lines are drawn, and the local population could get caught in the crossfire...

The latest *Lost Story* uncovers the Sontarans' greatest secret: their origins.

"*The First Sontarans* is an interesting one, because it's a sort of '*Genesis of the Sontarans*' story without doing it in the same sort of way as *Genesis of the Daleks*, or even *Spare Parts* or *Rise of the Cybermen*," observes script editor John Dorney. "It's completely different. You've had the mad scientist, you've had the benevolent society accidentally causing something terrible to happen, and *The First Sontarans* is interesting because it isn't really a genesis story in the same sense. You find out about their origins, but it's very much after the fact."

"I'm nervous that people will think this is going to be 'Genesis of the Sontarans'," says its writer, Andrew Smith. "It's not. It's not set on Sontar, it's set on Earth in 1872, but the origins of the Sontarans come to be very much a key element of the plot."

When the story was originally commissioned – by Eric Saward, for *Doctor Who*'s 1985 TV series – the 'genesis' element was something Andrew added himself: "Eric just asked me to come up with a Sontaran

The Masters of Luxor

AUDIO DRAMA Big Finish

WRITTEN BY Anthony Coburn, adpated by Nigel Robinson
STARRING William Russell (Ian Chesterton) and Carole Ann Ford (Susan Foreman)
ALSO STARRING Joseph Kloska
RRP £16.99 (CD)

RELEASED 31 AUGUST

DOCTOR WHO
THE LOST STORIES
FOUND AT LAST...
CAROLE ANN FORD & WILLIAM RUSSELL PERFORM
THE MASTERS OF LUXOR
BY ANTHONY COBURN
ADAPTED BY NIGEL ROBINSON
JOSEPH KLOSKA
as THE PERFECT ONE
BIG

WHAT'S IT ABOUT?

Lured to a dead world by a mysterious signal, the Doctor and his companions awaken an army of robots – robots waiting for the Masters of Luxor...

As the third season of *The Lost Stories* heads toward its climax, it leaves the 1980s behind and returns to *Doctor Who*'s roots, with a one-off visit to the First Doctor and his three original companions – and a story fans have waited years to hear.

"I would say *The Masters of Luxor* is the one unmade story that people have been asking about more than any other," acknowledges script editor John Dorney. "For ages!"

Why's that? "I think the reason is that *The Masters of Luxor* is the only one of *The Lost Stories* we've done in this season that actually came from a full script – and that script was *available*. It was written up, essentially ready to be filmed, and the script was published in the 1990s by Titan Books. So it's probably the most famous lost story of all. It was really exciting at the time, because it was a new William Hartnell *Doctor Who* story. It's really great to finally do it."

But where the existence of a full script would ordinarily necessitate less

SEPTEMBER

THURSDAY 6

BOOK - GRAPHIC NOVEL

- ***The Dalek Project*** by Justin Richards [Eleventh Doctor] BBC Books £14.99

CD - TALKING BOOK

- ***The Highlanders*** by Gerry Davis [Second Doctor, Jamie, Ben and Polly. Read by Anneke Wills] AudioGO £13.25

CD - TV SOUNDTRACK

- ***Horror of Fang Rock*** by Terrance Dicks [Fourth Doctor, Leela] AudioGO £13.25

CD - AUDIO DRAMA

- ***Serpent Crest: Complete Box Set*** by Paul Magrs [Fourth Doctor, Mrs Wibbsey and Mike Yates] AudioGO £TBC

CD - AUDIO READING

- ***The Empty House*** by Simon Guerrier [Eleventh Doctor, Amy and Rory. Read by Raquel Cassidy] AudioGO £10.20

MONDAY 10

DVD

- ***Vengeance on Varos Special Edition*** by Philip Martin [Sixth Doctor and Peri] BBC DVD £20.42

THURSDAY 20

MAGAZINE

- **DWM 452** Panini £4.50

THURSDAY 27

BOOK - HARDBACK

- ***A History of the Universe in 100 Objects*** by Steve Tribe and James Goss BBC Books £20.00

SATURDAY 29

CD - AUDIO DRAMA

- ***Gods and Monsters*** by Mike Maddox and Alan Barnes [Seventh Doctor, Ace, Hex] Big Finish £14.99
- ***The Burning Prince*** by John Dorney [Fifth Doctor] Big Finish £14.99

CD - AUDIO READING

- ***The Lost Stories: The Rosemariners*** by Donald Tosh [Second Doctor, Jamie and Zoe] Big Finish £12.99
- ***Project: Nirvana*** by Cavan Scott and Mark Wright [Seventh Doctor] Big Finish £8.99

story. I came up with a storyline, he commissioned the scene breakdown and I delivered it. And then it stopped. I can't remember ever getting specific feedback on it. But then [1985's Sontaran-featuring] *The Two Doctors* turned up, so it might've been that."

Revisiting the scene breakdown decades later, Andrew "couldn't even remember why it was called *The First Sontarans*! So I came to it so fresh. When I was going over the story and I came to why it was called *The First Sontarans*, I went 'Oh, look at that, I quite like that!' There were some other elements of it as well that I have no memory of. A couple of twists in the plot where again, I thought 'That's a nice reveal!'"

That nascent version of the story had, at Saward's request, included the *Marie Celeste*. "But at the time, neither of us realised that the *Marie Celeste* had been in *Doctor Who* before," Andrew recalls. "It had featured in *The Chase*, so it was kind of already in the mythology. If we had known, it would not have featured in the breakdown. Since that would have changed once we got further into development and realised, we've dropped the *Marie Celeste* for this version – and to be honest it's a bit tighter having taken that out."

What does it tell us about the Sontarans? "It is basically 'How does a clone race come to exist?'," Andrew reveals, "and 'Why are they so warlike?' It's a very, very simple answer to those questions."

"It's a straighter appearance than they've had in other Big Finish audio plays," John explains. "We've got Dan Starkey playing the lead Sontaran, who plays the Sontarans on television now, but he's doing it in a '1973 style' here – you can hear Kevin Lindsay [the original Sontaran in 1973's *The Time Warrior*] in every sentence.

"There's also a build," John adds. "Every episode of the story gets bigger. In the studio, hearing scenes from the fourth episode right after scenes from the first, it slightly melts your brain: 'How are these both part of the same story?!' It covers a lot of bases, and is genuinely quite touching and moving while dealing with a lot of material – there's an astonishing amount going on in it." **DAN TOSTEVIN**

BUY IT BECAUSE: It solves a mystery that's endured for almost 40 years...

adaptation for audio, *The Masters of Luxor* has – as with previous 1960s *Lost Stories* – been reworked to accommodate the absence of late regulars William Hartnell and Jacqueline Hill. "It's the same format as the First Doctor box set we did previously," clarifies John, "half-novelised, half acted. William Russell and Carole Ann Ford are narrating, with a guest voice [Joseph Kloska] and some dramatisation. Nigel Robinson has worked on adapting it again and it's a gorgeous, gorgeous script."

It's a six-episode adventure by Anthony Coburn, who also scripted *Doctor Who*'s first ever story, *100,000 BC*. "I'm delighted that we finally have another Anthony Coburn story," enthuses John, "and I absolutely *adore* it. It's an epic tragedy. Again, as with *Farewell, Great Macedon*, I really can't see why it wasn't made. I would happily sacrifice something like *The Keys of Marinus* to have had *The Masters of Luxor* made, because it's genuinely touching and sad and epic and adventurous, and I'm so delighted it's finally being done. It deserves that recognition and that audience."

Luxor was written for *Doctor Who*'s very first series. "Much as I love the original Dalek serial," says John, "which is a good solid pulpy piece, it doesn't have the depth of *Luxor*. This story is such a powerful piece of drama." Does it have no similarities to other *Doctor Who* of its era? "It's got a few superficial similarities to *The Daleks*," John ponders, "in that the first episode has just got the regular cast exploring a deserted city. I suppose it's got a lot in common with those early six-parters, in that it's an alien culture being explored in a detailed way, like with *The Sensorites* and *The Web Planet*. It's got a very fully-realised world in it.

"All the characters are essentially misguided, in the most tragic way. A tragedy is usually defined as 'a decent person undone by a fatal flaw', and everyone in *The Masters of Luxor* is a decent human being – or robot, or whatever – who through circumstance is essentially destroyed. No-one in the story is evil, as such. And it's got loads of elements of father and son relationships, and wanting to be a dad. It touches on a lot of universal themes, I think. It's beautiful." **DAN TOSTEVIN**

BUY IT BECAUSE: It's one of the holy grails of *The Lost Stories*.

Black and White

AUDIO DRAMA Big Finish

WRITTEN BY Matt Fitton
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace) and Philip Olivier (Hex)
ALSO STARRING Stuart Milligan (Garundel), Michael Rouse (Young Beowulf), Richard Bremmer (Old Beowulf), John Banks (Weohstan)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 AUGUST

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
Sylvester McCoy and Sophie Aldred in
BLACK AND WHITE
by Matt Fitton
featuring
Stuart Milligan
Michael Rouse
with Philip Olivier as Hex

WHAT'S IT ABOUT?

The TARDIS arrives in the land of the Danes, and the Doctor, Ace and Hex find themselves in the middle of a battle between a young man called Beowulf and a monster called Grendel...

In the 2009 audio drama *The Angel of Scutari*, the TARDIS had its outer shell blown off, and when it reappeared it was white. It's stayed that way in all the Seventh Doctor's subsequent adventures with Ace and Hex. But in his solo audio adventures, it's been black.

Listeners noticed. And script editor Alan Barnes, the mastermind behind the million-and-one arcs reaching their climax in the current Seventh Doctor trilogy, "just stood back and rubbed my hands with glee! It's one of the maddest things we've done," he chuckles, "but I also think it's going to be one of the best and most *dramatic* things we've done."

Predictably, it involves some trademark Seventh Doctor obfuscation. "Oh, I love that," grins Sophie Aldred, who plays Ace. "I think that's what was brilliant in the TV series – the fact that yes, he was this benevolent guy going around doing good things all the time, but actually he manipulated his companions as well."

"There are two sides to the coin," notes Philip Olivier, whose character Hex has suffered the brunt of the Doctor's activities of late. "Part of you is thinking 'Oh God, I'm being beaten up all the time, what is it?!', but the thing is it's such a great role to play, and I have such a great time doing it. In *Black and White*, he really does have a go at the Doctor, which has been a long time coming. It really comes to a boiling point. It's one of my favourite scripts I've had to do."

"There are a lot of explanations and answers," says the story's writer, Matt Fitton, "but poses a lot more questions as well. Initially, what Alan was very keen on doing was having the first episode set in the TARDIS, dealing with the revelations at the end of last month's *Protect and Survive*. That sort of imposed a different structure onto it really."

But Matt, whose pitch was '*Doctor Who* meets *Beowulf*', wanted the script to be about stories and structure anyway – "so I ended up with a first episode that's sort of standalone, and then three episodes that are the beginning, middle, and end to the Beowulf story – but not necessarily in that order! I wanted to do something other than just a straightforward telling of the myth.

"I've taken the elements of the poem itself – Beowulf, Grendel, and a couple of other characters that appear in passing like Wiglaf and Weohstan – and used them to sort of extrapolate what the real events might have been had there been some alien intervention; what could have produced the story that everyone knows? The poem was only written down several centuries after the story became established – it was sort of a folk tale in the Scandinavian countries that got passed over to England, and even the Anglo Saxon version has added elements that weren't there originally – so I liked the idea that it's layer upon layer, changing depending on who's telling it."

Black and White, Matt sums up, is "sort of like *300* crossed with *Charlotte's Web*. It's an epic battle story that's undercut by humour. Or *The Vikings* crossed with *Bilko* as spun by a sixth-century Alistair Campbell! And there's a bit of conspiracy thriller thrown in. Just what *is* the Doctor up to...?" **DAN TOSTEVIN**

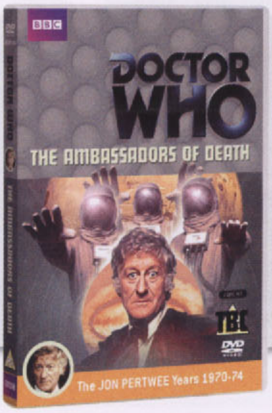
BUY IT BECAUSE: It's a mad, brilliant epic and an unmissable chapter of the current Seventh Doctor mythology.

OCTOBER

MONDAY 1

DVD

- ■ ***The Ambassadors of Death*** by David Whitaker [Third Doctor, Liz, the Brigadier] BBC DVD £20.42



THURSDAY 4

CD - TV SOUNDTRACK

- ■ ***The Pirate Planet*** by Douglas Adams [Fourth Doctor, Romana, K9] AudioGO £13.25

CD - TALKING BOOKS

- ■ ***The Visitation*** by Eric Saward [Fifth Doctor, Tegan, Nyssa and Adric] AudioGO £13.25
- ■ ***Dalek Menace!*** box set containing *The Chase* by John Peel [First Doctor, Ian, Barbara, Vicki, and Steven], *Mission to the Unknown* by John Peel [Marc Cory, First Doctor, Steven and Katarina], *The Mutation of Time* by John Peel [First Doctor, Steven and Sara] AudioGO £TBC
- ■ ***Invasion Earth!*** box set containing *The Dalek Invasion of Earth* by Terrance Dicks [First Doctor, Susan, Ian and Barbara], *The Auton Invasion* by Terrance Dicks [Third Doctor, Liz Shaw and the Brigadier], *The Dinosaur Invasion* by Malcolm Hulke [Third Doctor, Sarah, the Brigadier, Mike Yates and Benton] AudioGO £TBC

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF. AudioGO: Available from shops or *www.audiogo.co.uk*

COMING SOON...

The Time Museum

AUDIO READING Big Finish

WRITTEN BY James Goss
PERFORMED BY William Russell and Phillip Pope
FEATURING The First Doctor, Ian, Barbara and Susan
RRP £8.99 (CD), £7.99 (download)

RELEASED 31 JULY

It's alright everyone, don't panic. It's not what you think...

"I gave it the title *The Time Museum* because calling something a sequel to [1965 story] *The Space Museum* when it actually *isn't*, was a bit cheeky and silly," says *The Time Museum*'s writer, James Goss.

And although it's *not* a sequel, *The Time Museum* does share with its predecessor a museum setting – this time, it's one dedicated to time-travellers. "I was imagining corridors of all the Doctor's companions," James reveals, "so somewhere you have an exhibit for Polly, and somewhere K9 has four different levels." A bit like the *Doctor Who* Experience, but fictional? "Yes, but I refuse to say that back to you. Part of the idea came when I was talking to [fellow Big Finish writer] John Dorney, and I said 'What would it be like if you were this really powerful, immortal *Doctor Who* fan? What would you do?' And he said, 'Well obviously you'd collect all the companions first, and arrange them all in a neat order, and then you'd collect all the Doctors when they came to rescue the companions'. So basically it's what would happen if a fan was a vast *Doctor Who* villain..."

The Time Museum features Ian Chesterton, one of the Doctor's very first companions, played, as always, by William Russell. "*Doctor Who* was something he worked on a very long time ago, so my inspiration for *The Time Museum* was that if you were Ian Chesterton, that would be the same; it's a year of his life, a very long time ago. If you're asked to recall that 50 years later... I have enormous trouble remembering what I got up to *ten* years ago.

"So the idea was of a slightly older Ian suddenly waking up in his memories and going 'Really? Is that how it happened? I'm not quite sure...' But obviously, instead of trying to remember your journey into work or the name of an old colleague, it's 'Where *were* those giant ants?!'"

In exploring Ian's memories, the story revisits a lot of old *Doctor Who* stories. "It was about not shoehorning them in," says James. "Saying 'Oh, we can have another giant ant here', and then 'Actually, there are two stories with giant ants, so Ian can get them confused – that's fun'. I guess it's sort of 'confusing nostalgia', really. Nostalgia for things that never really happened. I just thought it would be funny, but then when I sat down to write it, it actually got increasingly sad..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a definitive celebration of 1960s *Doctor Who*.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
William Russell narrates
THE TIME MUSEUM
by James Goss
THE AUDIO ADVENTURES OF DOCTOR WHO
with Philip Pope as Pendolin
BIG
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Ian finds himself in a shrine to his own past, and on the run with a man named Pendolin. A confrontation with a deadly enemy with a voracious appetite awaits...

The Uncertainty Principle

AUDIO READING Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY Wendy Padbury and Charlie Hayes
FEATURING The Second Doctor, Jamie and Zoe
RRP £8.99 (CD), £7.99 (download)

RELEASED 31 AUGUST

In John Dorney's audio play *Echoes of Grey* (a 2010 *Companion Chronicle*), an older Zoe crossed paths with someone she'd met during her forgotten travels with the Doctor, and a past adventure was uncovered. The premise of *Echoes of Grey*'s framing story was strong and successful enough that Big Finish decided to extend it, making the older Zoe's struggles into a trilogy, and the second instalment – Simon Guerrier's *The Memory Cheats*, released last year – saw a mysterious company forcing her to remember more.

This month, the third chapter – *The Uncertainty Principle*, also by Guerrier – is due to be released, but it's not the conclusion to that ongoing Zoe narrative... "This slot was originally supposed to be for the final part of the trilogy," admits David Richardson, the producer of *The Companion Chronicles*, "and John Dorney was going to write it, because he'd started it off, but John was busy on other things, so the idea was floated that we should do another Simon Guerrier story, and make it a four-part arc."

The Uncertainty Principle extends the arc further making it deeper, richer, and stronger. "It's really nice having an extra story, because I'm so in love with the idea behind all this," says David. "The older Zoe being caught by this company which then you find has links to her own past.

"The thing about Zoe was that a lot of the time, her knowledge and scientific genius matched the Doctor's own! But that was never really explored on the television series – why was she so clever? What was her background? John came up with the story which Simon has then developed about this company in the future that is taking children and augmenting their intelligence – and that seemed like a really interesting way to explore Zoe's character. It makes her a bit darker, I think, and also a bit sadder. Wendy Padbury is playing this older, slightly tragic version of a character who was very upbeat in the television series. It's nice having these other dimensions to explore."

Zoe's 'present day' storyline frames a missing adventure from her past. "The Second Doctor, Jamie, and Zoe arrive at a funeral," David reveals, "and it's basically the story of a scientific experiment gone wrong, and aliens bursting in through from another dimension. It's a cracking script." **DAN TOSTEVIN**

BUY IT BECAUSE: It's another strong character piece for one of *Doctor Who*'s most fascinating characters.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Wendy Padbury narrates
THE UNCERTAINTY PRINCIPLE
by Simon Guerrier
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG
with Charlie Hayes as Jen
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Zoe recalls a journey to Earth in the past, to the funeral of a young woman called Meg, who was involved in scientific experiments that are bringing forth sinister alien creatures. Only the Doctor, Jamie and Zoe can stop them…

The Aztecs

AUDIO READING AudioGO

WRITTEN BY John Lucarotti
READ BY William Russell
FEATURING The First Doctor, Ian, Barbara and Susan
RRP £13.25 (CD)

RELEASED 2 AUGUST

This particular audio range was launched back in 2005 with three readings of the very earliest Target novelisations, brought to life superbly by William Russell. *The Aztecs* sees the companion actor return to the range once more, but with a book plucked from much later in the Target series' run.

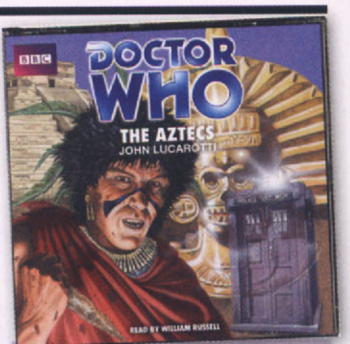
"I think there is undeniably a difference in style," AudioGO commissioning editor Michael Stevens points out. "On the face of it, *The Aztecs* is a more slender book than those first three novelisations – on a par with *The Dalek Invasion of Earth*, which William Russell also read for us. In his sleeve notes for this release, David Howe highlights the fact that John Lucarotti re-imagined a lot of the original TV episodes' action and dialogue for the Target book. I think it's the case that his novelisations have validity in their own right by virtue of their unique content, if not their length. His adaptation of *Marco Polo* is similar. Both of these stories could have been novelised as great epics, but that just wasn't the preference. However, having William reading this, along with *The Sensorites*, unifies them with the earlier books. It's tempting to contemplate a lost weekend listening to all six of William's readings as if they were one continuous epic story!"

"Recreating this one as an audio programme presented an opportunity to give the story the grandeur that it deserves," reckons sound designer Simon Power. "The huge tomb, the anteroom, the temple itself... with ambience and sound effects, I can make them sound larger and more imposing than the original 1964 set and budget would have allowed."

History teacher Barbara Wright takes centre stage for this tale. "It is very much Barbara's story," Stevens agrees. William's reading of Barbara has such empathy and warmth. He's the ideal person to relate her struggle against the Aztec traditions, and the perceived 'Laws of Time'."

"Lucarotti's characterisations are spot on," concurs Power. His concerned delivery is just what's needed to bring the story to life!" **DAVID DARLINGTON**

BUY IT BECAUSE: It explores the ethics of attempting to change history in a fascinating way.



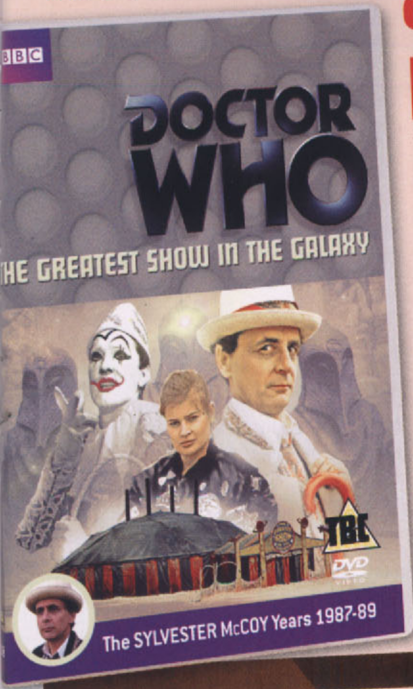
WHAT'S IT ABOUT?

The TARDIS lands in fifteenth-century Mexico within the tomb of the High Priest Yetaxa – who Barbara is mistaken as a reincarnation of. History teacher Barbara ignores the Doctor's stern warning about being unable to alter history and attempts to change the bloodthirsty ways of the Aztecs. Meanwhile, the Doctor meets the charming Cameca and gets engaged!

WIN!

Enter this month's competitions for the chance to win the very latest *Doctor Who* DVDs, CDs and books!

THE GREATEST SHOW IN THE GALAXY ON DVD!


BBC
DOCTOR WHO
THE GREATEST SHOW IN THE GALAXY
TBC
DVD
The SYLVESTER McCOY Years 1987-89

There are sinister goings-on for the Doctor and Ace at the famed Psychic Circus on Segonax – where an ancient evil lies in wait. Starring Sylvester McCoy as the Seventh Doctor and Sophie Aldred as Ace, *The Greatest Show in the Galaxy* is released on DVD on 30 July, priced £20.42. The ringmasters at BBC Worldwide have given us **FIVE** copies of the DVD to give away if you can answer this question:

What do the Gods of Ragnarok demand in *Greatest Show*?

- A Entertainment
- B Enlightenment
- C Enlargement

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing Ace's widely-shared opinion at the start: "CLOWNS ARE CREEPY!"

PLANET OF GIANTS ON DVD!

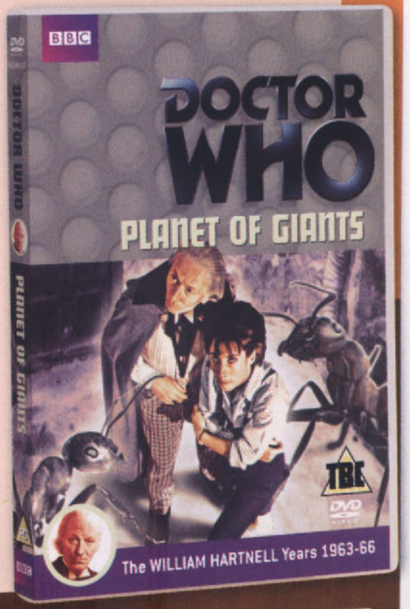
The Doctor and his companions have a small problem when the TARDIS lands on modern-day Earth and they find themselves shrunk down to the size of ants!

Starring William Hartnell as the First Doctor, this three-part story is released on DVD, complete with extra features, on 20 August, priced £20.42, and BBC Worldwide has given us **FIVE** copies to give away. Just answer this question:

Can you name the deadly insecticide in this story?

- A DS9
- B DN6
- C WD40

Phone **09011 542 222** to enter, or post your answer to the address below, starting with the words: "WE HAVE BEEN REDUCED ROUGHLY TO THE SIZE OF AN INCH!"



STEPHEN BAXTER'S THE WHEEL OF ICE HARDBACK NOVEL!

The Second Doctor and his companions Jamie and Zoe make a magnificent return to the world of *Doctor Who* publishing this month in *The Wheel of Ice* – a fantastic new hardback novel from the pen of celebrated science-fiction novelist Stephen Baxter.

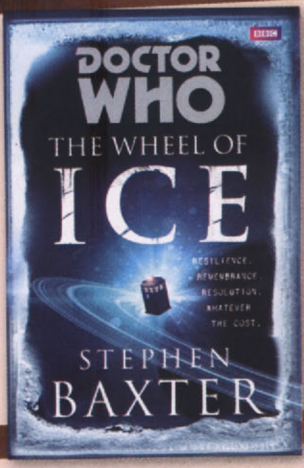
The Doctor and his companions find themselves caught up in a mystery that goes right back to the creation of the Solar System, when they arrive on the Wheel – a ring of ice and steel orbiting Saturn. There they find a mining colony plagued by disaster and tales of strange 'Blue Dolls' glimpsed around the Wheel. But how can the time-travellers solve the mystery when they've been accused of sabotage?

The hardback novel is published by BBC Books on 16 August, priced £16.99, but the lovely chaps at BBC Books have kindly provided us with **FIVE** copies of *The Wheel of Ice* to give away to lucky readers who are able to solve this titular teaser:

What was the title of companion Zoe's first TV *Doctor Who* adventure?

- A *The Wheel in Time*
- B *The Wheel in Space*
- C *The Wheel in Spain*

Phone **09011 542 223** and leave your details to enter, or post your answer to the address below, marking your entry with this: "LOGIC, MY DEAR ZOE, MERELY ENABLES ONE TO BE WRONG WITH AUTHORITY."



THE FIRST SONTARANS ON CD!

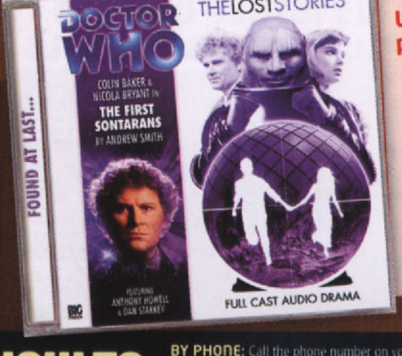
The latest of Big Finish's *Doctor Who: The Lost Stories* range sees the Sixth Doctor and Peri drawn into battle with the Sontarans on nineteenth-century Earth.

Andrew Smith was commissioned to write *The First Sontarans* for television in the 1980s, but the story never entered production – until now! Colin Baker stars as the Doctor with Nicola Bryant as Peri, and they are joined by TV Sontaran Dan Starkey in this adventure, available on CD and download in July, priced £14.99/£12.99. Big Finish has given us **FIVE** CD copies to give away if you can answer the following question:

What is the most vulnerable part of a Sontaran's body?

- A Probic Vent.
- B Clonic Vent.
- C Leader Clent.

Phone **09011 542 224** to enter or post your answer to the address below, marking the address with this triumphant Sontaran-busting shout: "BACK OF THE NECK!"



THE AZTECS TALKING BOOK ON CD!

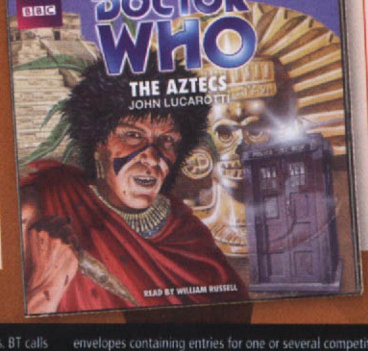
William Russell, who plays companion Ian Chesterton, contributes another brilliant reading to AudioGO's range of unabridged talking books of the classic Target *Doctor Who* novelisations. This time it's *The Aztecs* by John Lucarotti, a historical adventure in which the First Doctor, Ian, Barbara and Susan confront the brutality of ancient Aztec culture. Will Barbara succeed in altering history?

The Aztecs is available to buy on CD or download on 2 August, priced £13.25, and we have **FIVE** CD copies to give away courtesy of AudioGO. Just tell us the answer to this question:

In *The Aztecs*, Ian Chesterton describes the High Priest of Sacrifice, Tlotoxl, as what?

- A "The local butcher."
- B "The local baker."
- C "The local candlestick maker."

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, starting with: "YOU CAN'T REWRITE HISTORY. NOT ONE LINE!"



HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 26 July and close at midnight on Wednesday 22 August 2012. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 450, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 22 August 2012. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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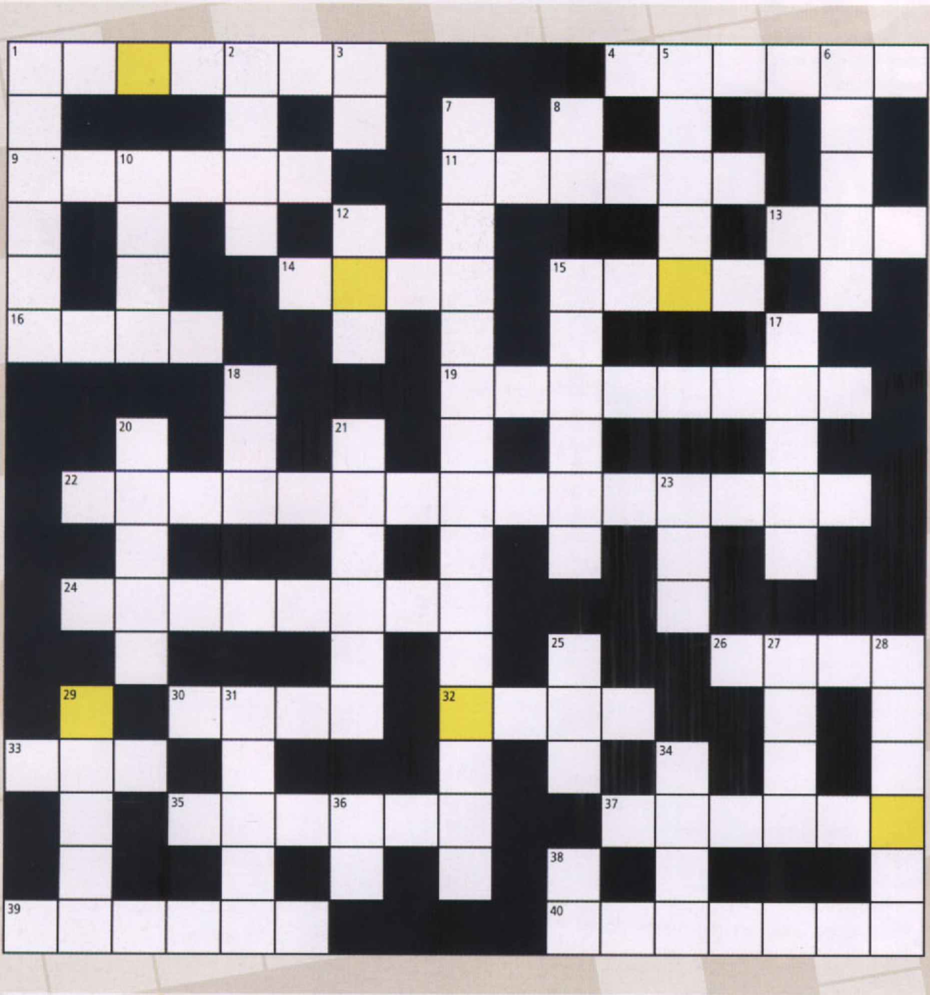
CROSSWORD

Do you know your Bannakaffalatta from your Padmasambhava? Test yourself with this!



WIN!

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Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 49-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete the **DWM** prize crossword, simply rearrange the letters in the yellow squares to form the name of an alien planet mentioned in last year's series:

PHONE 0901 154 2232

AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 95.

This competition closes on 22 August 2012.

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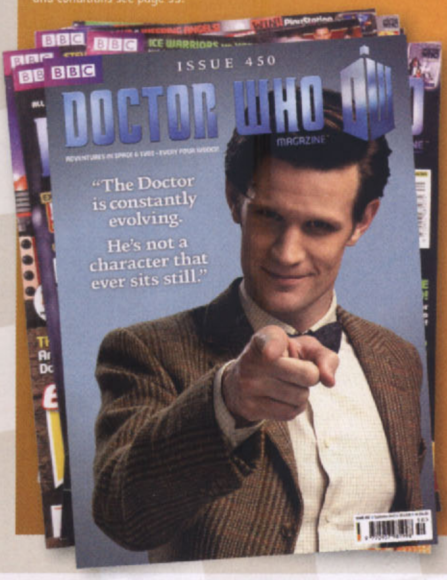

BBC
ICE WARRIORS
ISSUE 450
DOCTOR WHO
MAGAZINE
"The Doctor is constantly evolving. He's not a character that ever sits still."

ACROSS

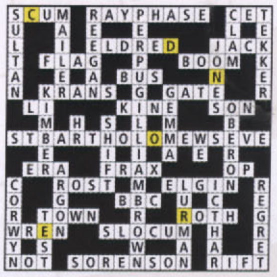
1 He conspired to enslave the three aliens that returned on Mars Probe Seven (7)
4 First name of a writer who met the Doctor (6)
9 One of the leisure planets (6)
11 Energy used by the Master to ensnare Adric (6)
13 The ___ faces of delusion (3)
14 Founding member of the Silver Cloak (4)
15 Uncle warned the Doctor that Idris did this (4)
16 (and 31 Down) Creature that helped rescue the people of the UK (4,5)
19 Geologist who worked on the drilling project at Cwmtaff (8)
22 Spacestation W3 (3,5,2,5)
24 Donna was excited by these (8)
26 Surname of an actor who played one of the Doctor's companions (4)
30 Colleague remembered by Gwen Cooper when the Hub was invaded by the Daleks (4)
32 Cricket ground visited by the First Doctor (4)
33 Member of a race famed for its teachers and philosophers (3)
35 She was turned into a Cyberman (6)
37 An Ice Warrior (6)
39 A member of the colony on Vulcan (6)
40 Planet where the Doctor and Ace visited the Psychic Circus (7)

DOWN

1 Servants of the Dominators (6)
2 King Richard I - The ___ (4)
3 A book in the range of original novels featuring the Seventh Doctor (abbrev) (1,1)
5 Sir Reginald Styles thought he saw one (5)
6 A renegade Time Lord (5)
7 The Chameleons (3,8,4)
8 *Daleks' Invasion Earth 2150* __ (1,1)
10 An alias of the Master (4)
12 ___ the Fish (3)
15 Inhabitants of the City of Morphoton (6)
17 He was impersonated by the Foamasi (5)
18 ___ Edwards - presented the 2012 Olympics (3)
20 A suicide bomber (5)
21 An alias of the Doctor (6)
23 He set the world of Paradise Towers to rights (3)
25 She helped the Doctor rescue Delta from the Bannermen (3)
27 A description of the planet the Doctor visited at the start of *The Chase*? (4)
28 Creatures from the planet Karfel (6)
29 Character played by Prentis Hancock (5)
31 See 16 Across
34 ___ of the Black Scorpion (4)
36 Story code associated with 7 Down (1,1)
38 Story code associated with 22 Across (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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L	■	■	I	■	E	L	D	R	E	D	■	■	J	A	C	K
T	■	F	L	A	G	■	■	P	■	■	B	O	O	M	■	K
A	■	■	E	■	A	■	B	U	S	■	■	■	N	■	■	E
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Y	■	S	■	■	■	■	■	W	■	■	A	■	A	■	■	E
N	O	T	■	S	O	R	E	N	S	O	N	■	R	I	F	T

LAST ISSUE'S PRIZE WORD: CORDEN

JUST FOR FUN! Which syndrome was evident in Chief Mover Poul? | Who wanted to steal Lady Edison's jewel? | What were the names of 'The Three Who Rule'? | Who called the War Chief a stupid fool? ANSWERS ON PAGE 98

WOTCHA!

The page that's cleaned, skinned, and quickly pan-fried in its own juices.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#21 THE FOOD MACHINE

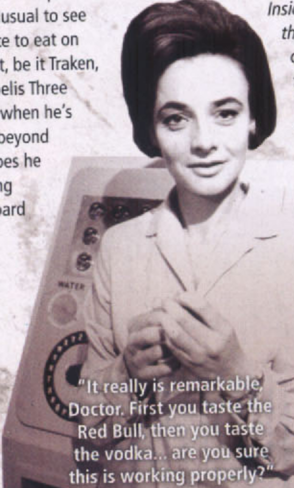
A hugely uninteresting question which traditionally dogs the career of any action hero, be it James Bond, Tarzan or Doctor Who, is that dull old thing about "Why do you never see them going to the loo?" The answer, obviously, is that it's fiction. You might as well ask why we constantly see the inhabitants of Albert Square marrying, divorcing, slapping, snogging, hospitalising and murdering each other. As EM Forster sagely observed in *A Passage to India*, "Most of life is so dull that there is nothing to be said about it, and the books and talk that would describe it as interesting are obliged to exaggerate, in the hope of justifying their own existence." And that's the point: *EastEnders* is no more 'real' than *The Monster of Peladon*, and very few of us have any pressing need to see the Doctor, James Bond or Tarzan going to the loo (and for the tiny minority who do, I daresay there's a website).

Marginally more intriguing, at least in the Doctor's case, is the question of food. It's not unusual to see him grabbing a bite to eat on some exotic planet, be it Traken, Segonax or Metebelis Three – but what about when he's crossing the void beyond the mind? How does he go about managing the TARDIS' on-board provisions?

Unveiled just five episodes into the series, *Doctor Who*'s original solution to this question was as space-age as they come: the Food Machine is a twice-baked, double-distilled plateful of gee-whizzery from the pulpiest end of science-fiction. Bristling with dials and buttons like some neo-brutalist jukebox, it goes 'beep-beep-beep' as it extrudes little white Mars bars which taste of whatever you fancy. Tapping in 'J62L6' allows the Doctor to deliver bacon and eggs to the delighted schoolteachers (and also allows William Hartnell to deliver a fluff to the delighted viewers, as he gets into a pickle over 'so forth', and instead says, "Flavours are rather like primary colours, you know – you blend two to achieve a third, and sorth... er... etcetera, etcetera.").

Fish fingers and custard.

The Food Machine was a great favourite of *Doctor Who*'s original story editor, David Whitaker, who doted on it lovingly in his novelisation of the same serial, and reused it in his own story *Beyond the Inside of the Edge of the Brink of the Spaceship*, or whatever it's called this month. Freelancing for the show several years later, Whitaker smuggled an almost identical contraption on board the Silver Carrier rocket in *The Wheel in Space*, which finds the Second Doctor dialling up foil-wrapped approximations of roast beef and fruit salad for Jamie, and pork and ice cream for himself.

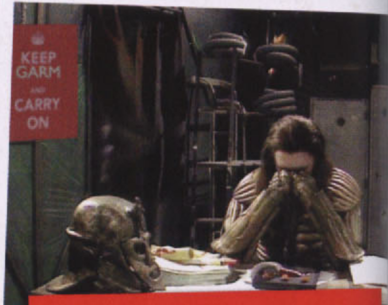


"It really is remarkable, Doctor. First you taste the Red Bull, then you taste the vodka... are you sure this is working properly?"

But even in 1968, this already felt like a throwback: super-duper futuristic space food was, paradoxically, old hat. The Food Machine's last starring appearance had been three years earlier in *The Space Museum*. As early as *The Daleks' Master Plan* we knew that the Doctor had a bottle of Champagne on board, and in *The Web of Fear* he can be seen munching on a good old-fashioned sandwich. And so it goes on: Borusa sips a cocktail aboard the TARDIS in *The Invasion of Time*, and in *Shada* it's revealed that the ship has 'kitchens', from which Romana fetches a bottle of milk. *The Five Doctors* sees Tegan and Turlough rustling up an adorably camp TARDIS finger-buffet whose centrepiece is a fruitbowl dripping with fresh pineapple and luscious grapes. Peri has an apple in *Attack of the Cybermen*. The Doctor burns supper in *Vengeance on Varos* and makes nut roast rolls in *Revelation of the Daleks*. Mel fetches carrot juice in *The Trial of a Time Lord*. There's an on-board supply of tea and jelly babies in the TV Movie. The Food Machine is a distant memory.

More recently, there's been barely any evidence at all of comestibles aboard the ship. Instead, the Doctor and his friends make a mad rush to stuff their faces whenever they materialise: chips in *The End of the World*, kronkburgers in *The Long Game*, trips to restaurants in *Boom Town*, *Voyage of the Damned* and *The Impossible Astronaut*, and sit-down meals at home with the Tylers, the Ponds, Lady Eddison, Craig Owens and Queen Victoria. And then, of course, there's that whole incident with the fish fingers and custard. Are there no provisions at all in the TARDIS these days? Jackie Tyler even has to bring a flask of tea on board, for Pete's sake.

IN A NUTSHELL: There must be a cupboard full of Jammie Dodgers somewhere.



VANIR OF NORMALITY

TOP TEN CHILDREN'S CLASSICS

- THE CAT IN THE HATH
- THE MOXX OF DELIGHTS
- ROMANA THE PEST
- TOM'S MIDNIGHT VARDAN
- A WIZARD OF EARTHSHOCK
- PETER PANGOL
- CHARLOTTE'S WEB OF FEAR
- JUST WILLIAM HARTNELL
- STYGGRON OF THE DUMP
- THE SWISS FAMILY RASSILON

THE SIX FACES OF DELUSION

Five of these familiar-sounding films are genuine. The sixth is not the reel thing. Can you spot the cinematic subterfuge?

Answer revealed at the bottom of the page.

1 *The Runaway Bride* is a 1930 thriller starring Mary Astor as an innocent girl who elopes with a man who turns out to be a gangster.

2 *Gridlock* is a 1996 thriller starring David Hasselhoff as a New York cop faced with a tough day at work when Manhattan's bridges are blown up.

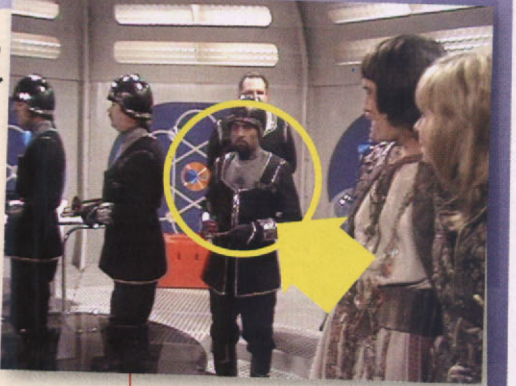
3 *The Family of Blood* is a 1979 spoof horror film about a gang of mafia vampires in Brooklyn.

4 *Turn Left* is a low-budget 2006 thriller about a trio of hit men hired to blow up a casino in Las Vegas.

5 *Night Terrors* is a 1995 horror film starring Robert 'Freddy Krueger' Englund as the Marquis de Sade.

6 *Closing Time* is a 2005 comedy film about a man who dresses up as a tiger in a failed attempt to rob a burger joint.

SUPPORTING ARTIST *of the month*



In the admittedly unlikely event that I were to ask you to nominate the greatest of *Doctor Who*'s many firing-squad scenes, I'm guessing you'd find your thoughts wandering in the general direction of *The Caves of Androzani*. Or perhaps *The War Games*. Maybe even *The Curse of Fenric*. But I'd have a good long wait before you got anywhere near Episode Five of *The Mutants*, which is a pity: the Marshal of Solos might not command the finest of firing squads, but it's certainly among the most entertaining. The feast begins at 3:15, when the Marshal orders a guard to "Call the squad in!" The guard exits the shot, whereupon there ensues a protracted silence during which the Marshal turns his back to the camera, Jo and Ky mug helplessly at each other in the foreground, and Tristram Cary makes an ill-judged stab at raising the tension with a sort of underwater bubbling noise for which the correct musical term is *fartuoso*. At length we're treated to an exciting off-camera bark of "Squad, forward!", whereupon absolutely nothing happens for another aeon. Eventually, stuntman Terry Walsh saunters into view, heading up our terrifying crack squad, all of whom are silently but frantically thinking 'March-two-three, stop-two-three, turn-two-three, stamp-two-three'... all of them, that is, except the short one with the beard, who reaches the precise centre of the screen before making a complete hash of it by accidentally doing 'stop' and 'turn' together in the same movement. He instantly realises his mistake, looks fantastically sheepish, and at that precise moment catapults himself onto this page 40 years later. Sir, we salute you.

ANSWERS: page 90 – It's Banto from *Blink* on the Time-Space Visualiser; page 97 – Just for Fun! Grimwade's Syndrome; the Unicorn; Zargo, Aukon and Camilla; the Security Chief; above – The Six Faces of Delusion The made-up movie is number 3. The other five are all real.